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*Burlington 1732*



FRONTISPIECE TO PALLADIO'S ARCHITECTURE.

THIS IS FROM LORD BURLINGTON'S COPY, NOW IN THE AUTHOR'S POSSESSION.

## Andrea Palladio.\*

ANDREA PALLADIO was born at Vicenza in the year 1518—there is some uncertainty as to the date—and was the son of Pietro, stone mason, of that city. He is said to have begun his career as a sculptor—the probable meaning of which is that he helped his father in building—but to have given up sculpture for the study of architecture. Mr. Fletcher, repeating a story given by Temanza and Milizia, says “his master at this time, it is believed, was Giovanni Fontana.” The famous Giovanni Fontana known to Vasari was some twenty-two years younger than Palladio, so that we should like to hear more of this other Giovanni Fontana, “architect of the Grand Palace of Udine.” Temanza rested his assertion first on a passage at the end of Vasari’s “Life of Jacopo Sansovino,” which mentions “un Giovanni intagliatore e architetto” as belonging to Vicenza; and secondly, on a supposed record that the design for the Basilica of Vicenza was sent in under the joint names of Maestro Giovanni and A. Palladio, and he assumed that this Giovanni must have been Palladio’s master; but the passage in Vasari was added by certain of his editors; moreover, this unknown Giovanni is there described as a sculptor of ornament rather than an architect, and there seems to be no evidence for the story worth the name. An entry of a payment to “Messer Andrea, architect,” in 1540, discovered by Bertotti Scamozzi, probably refers to Palladio, and, if so, shows that he was already recognised as an architect, but, so far, his early training is a matter of conjecture, and he probably learnt his business with his father, with such education as he picked up from his patron and employer, Gian Giorgio Trissino. In 1541 Palladio accompanied Trissino to Rome to study the remains of Classical architecture, and subsequently he visited Ancona, Rimini, Naples, Capua, and Nîmes. He refers to the famous double staircase at Chambord, but there is no evidence to show that he ever went there. In 1547 he was at Tivoli, and in 1551 he was at Rome for the third time, in the company of Venetian gentlemen. It is during these years, from 1540 to 1551, that he appears to have collected the materials for his work “*Le Antichità di Roma*,” published at Rome in 1557 and at Venice in 1565.

Meanwhile, he had begun practice as an architect. His earliest work is said to have been certain alterations to the Palazzo Trissino at Criccoli for Trissino in 1536, but even taking full account of the precocity of artists of the Renaissance, it is hardly likely that he was em-

ployed here as architect. The probable explanation is that he acted as foreman or superintendent for Trissino, possibly with his father Pietro as contractor. This is only a theory, but Imperiale definitely states that Palladio was “*famulus*” to Trissino, and that it was Trissino who first introduced him to the study of architecture. Palladio’s first important work was the addition of the two-storied arcaded Loggia to the Salla della Ragione at Vicenza in 1545 to 1549. In 1549 he is said to have been summoned to Rome by Paul III. to advise on the completion of St. Peter’s; but as the Pope died before his arrival, nothing came of the visit. The whole story, however, seems to be doubtful. In 1556 he designed the church of St. Giorgio Maggiore at Venice, and the Church of Il Redentore at Venice was begun from his designs in 1576. Among his other important buildings are the series of palaces at Vicenza, such as the Palazzi Chiericate, Thiene, Valmarana, Barbarano, and Porto, the Casa del Diavolo, and the Palazzo del Consiglio, the Olympic Theatre at Vicenza, the Convent of La Carità at Venice, and various country houses, of which the most important executed design was a villa for Paolo Almerigo, a favourite model of eighteenth century architects. There is a good deal of confusion about the name of this building. The villa in question (which is shown on page 18, Book II., of the 1570 edition of Palladio and on plates 14 and 15 Book II., of Leoni’s edition) was built for the Referendary Paolo Almerigo (not Armerico) “within less than a quarter of a mile” of Vicenza. Mr. Fletcher calls it “the Villa Capra.” Now Palladio did build a house for Signor Giulio Capra “in un bellissimo sito sopra la strada principale della Città” (Vicenza), which is shown in page 20, Book II., Palladio, 1570—immediately following the plate of Almerigo’s house. Milizia first called Almerigo’s house the Villa Capra, and Mr. Fletcher appears to have followed him.† Palladio’s literary work is of course of first-rate importance in the history of architecture. In addition to the “*Antichità*” and the Commentaries of Cæsar he helped Daniel Barbaro (not Barbero) in his edition of “*Vitruvius*” (1556), and in 1570 he published the final results of his studies in those famous four books which have done more to influence architecture than any book ever written on the subject, except the treatise of Vitruvius. His latest design was made for the Theatre of the Olympic Academy at Vicenza. This was begun

\* “*Andrea Palladio: his Life and Works*.” By Banister F. Fletcher. G. Bell and Sons. 1902.

† The initial confusion appears to have arisen from the fact that in the eighteenth century the Villa Almerigo belonged to a Marquis Capra.

in 1580, but Palladio did not live to see the completion of this building, for he died the same year, and was buried in S. Corona, at Vicenza. In 1845 his remains were removed to the Communal Cemetery, on which occasion, says Mr. Fletcher, "a loud volley of cannon proved an impressive finale to the solemnity of the occasion."

In spite of this and similar literary embellishments, Mr. Fletcher's account is hardly adequate to his subject. The scanty collection of facts which, with one or two additions, I have summarised above, are pretty well all that Mr. Fletcher has to offer, supplemented by a catalogue *raisonné* of Palladio's buildings and designs; but the facts are taken from Paolo Gualdo's life, published at Padua in 1749, and the account of his buildings is drawn from Palladio's own description as translated in Leoni's edition of Palladio's four books on architecture, together with certain notes and dimensions from "Les Bâtiments et les desseins de André Palladio," Vicenza, by Ottavio Bertotti Scamozzi, first published in 1776 in Italian, and in French in 1796. Mr. Fletcher calls the latter author indifferently Bertotti and Scamozzi, much to the mystification of his reader. Few dates are given to the buildings, and as they are not arranged chronologically in Mr. Fletcher's book the student has no opportunity of tracing the development of Palladio's style. The illustrations consist of photographs and reproductions of engravings from the works of O. B. Scamozzi and Leoni. Considering that many of the latter's engravings are well-known to be inaccurate, it is somewhat singular that Mr. Fletcher should have reproduced them in preference to Palladio's original woodcuts. There is little trace of any research on the spot, or, indeed, of any personal appreciation of the precise value of Palladio's work. In view of such alarming developments as are now taking place under the comprehensive title of "L'Art Nouveau," one the more regrets the inadequacy of this biography. An authoritative critical study of Palladio, and his time would be of great value in the present state of architectural practice.

Mr. Fletcher's account is deficient in historical background and inaccurate in facts. It is no great help to the student of Palladio to be told (p. 4) that on the 23rd of May, 1498, Savonarola "was, alas! burnt as a heretic at the stake," or that "antiquity seems to have formed the principal study in every branch of learning at the time." What antiquity? The wisdom of the Egyptians or of the Greeks, of the Romans, or of whom?—or to be told (p. 5) that Michelozzi, Cronaca, San Gallo, and Mangelli, are all "Cinque cento Florentines in favour of the Renaissance." There were seven designers of the name of San Gallo, was it Giuliano or Antonio, Aristotile or

Giovanni? and one would like to hear more of the architect "Mangelli." Vasari mentions a stonemason and architect Mangone who erected many palaces and buildings at Rome "with considerable ability." Why, again, should a comparatively unimportant designer, such as Baccio Pintelli (not Pentelli) be mentioned in the company of Brunelleschi, Bramante, and Peruzzi? There is a want of proportion in such grouping as this. On p. 6, Mr. Fletcher says: "Later Sansovino built the library of St. Mark's, Venice, and also the magnificent palace of the Procuratie, which Palladio specially eulogises, etc." Palladio's words are: "Procuratia nova, la quale è il piu ricco e ornato edificio che forse sia stato fatto da gli antichi in quà." It is known that Scamozzi built what is known as the "Procuratie nuove" after Palladio's death, and he refers to it as his work in his book, pt. 1, p. 125, l. 50. There can be no doubt that Palladio is here referring to the library which, according to Vasari, Sansovino built for the Procurators of St. Mark's. On p. 8, we are informed that "in these days" (*i.e.*, when Palladio was at Rome, 1540-1550) "Rome was gay with music and laughter, bright with an influence which was slowly but surely effacing the rust of barbarity which had so long remained on the surface of the ages, and loosening the fetters which had long bound them in indolence."

"Purpureus, late qui splendeat, unus et alter  
Assuitur pannus . . . .  
Sed nunc non erat his locus."

The date in question is, say 1550. It appears then that Alberti, Fra Giocondo, Brunelleschi, Bramante, Raphael, Michelozzo, Peruzzi, Sanmichele, Sangallo, Sansovino, and the great architects that preceded Palladio, had been labouring under "the rust of barbarity" and "the fetters of indolence," and that it was reserved for Palladio to place the arts on a proper footing. This is a new reading of history with a vengeance, but the merely casual student will find a good deal in this work to make him rub his eyes. On the same page, Mr. Fletcher states that of the remains of ancient Rome existing at the time of Palladio's visit "the four gates still stood, those of the Rotunda, St. Adriano, St. Cosino and St. Agnes". Imperial Rome possessed, according to the late Professor Middleton, some forty-five gates, but I do not find in his list any of Mr. Fletcher's four gates, though one learns from Palladio himself that the Porta Viminalis was known as the Porta St. Agnese, probably on account of its proximity to the seventh century church of Sant' Agnese fuori i muri. Palladio himself gives the names of fifteen gates in "L'Antichità di Roma," which Mr. Fletcher does not appear to have consulted. On the other hand there was "the Rotunda," or the Pantheon, in

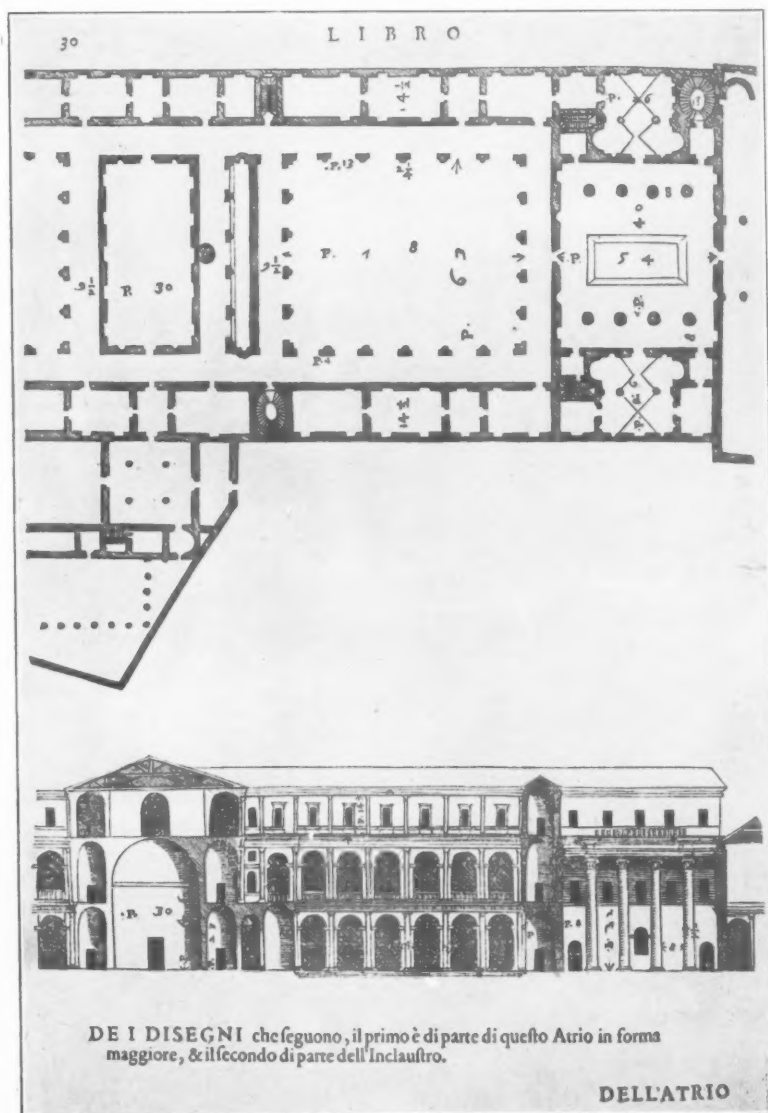


existence; and also the Church of SS. Cosimo and Damian. Does Mr. Fletcher refer to these buildings?

Mr. Fletcher's descriptions of buildings are not always easy to follow, as on p. 87, the portico of the church at Maser is described as "hexagonal." As, however, it appears from the illustrations to be a regular composition of four columns and two angle piers, carrying a tri-angular pediment, perhaps "hexastyle" would be a more suitable term. On p. 88 the plan of a church measuring 44.6 wide by 77.0 long is described as "nearly square." So again on p. 93 we are told that Inigo Jones used Palladio's design for the convent of La Carità at Venice, in Houghton Hall, Bedfordshire, a building now in ruins, the point of resemblance being a certain recessed portico at Houghton "about twenty-two feet by twelve with four

three-quarter Doric columns." On looking up the plan of La Carità in Palladio, I find that Palladio designed it as a large cloister court, 86 by 70, with three orders, entered by an atrium or vestibule 60 feet long by 45½ wide, open to the sky in the centre with a colonnade of four columns on either side of the composite order 40 feet high. The figures are taken from Mr. Fletcher's account. From this it would appear that there was not the very slightest resemblance between the design of La Carità and the designs of Houghton or of the Queen's house at Greenwich, to which Mr. Fletcher also refers. On p. 98 we are correctly told that Palladio's module is the diameter of the column taken at the base, except in the case of the Doric order in which the module is half the diameter; but nine lines lower down we are told "the module in this" (the Doric order) "and the

Ionic Corinthian and composite orders is taken as the half diameter." Palladio states twice over that it is only to the Doric order that the half diameter module applies. Mr. Fletcher has been at some pains to explain the Vicenza foot, "an English foot," he says, "is to the Vicenza foot as 1.1¼ is to 1 foot, so that by adding 1-7th to a measurement in Vicentine feet, we obtain the equivalent in English feet." Leoni (Palladio, Book II., Chap. 2, p. 60, ed. 1721) says that "the English foot makes only 10¼ inches of the Vicentine foot." About this statement there can be no misunderstanding, and it seems to me preferable to the elaborate system of adding 1-7th. Mr. Fletcher's English is somewhat peculiar. In his "Forewords" he uses "Pedagogy" as synonymous with pedantry, and it is not apparent why Raphael should be accused of making plans "to exploit the ancient works of Rome" when all that he contemplated was their illustration and record. Again, "Agora" and "Palæstra" are not nominatives plural, as Mr. Fletcher appears to suggest. On p. 120 we come across another of Mr.



LA CARITÀ, VENICE. FROM PALLADIO, ED. 1570.

Fletcher's startling historical statements, "as to France, says Boffrand, Milizia in l'Hôpital des enfants trouvés, and Goudouin in l'Ecole de Médecine, were followers of Palladio." But Boffrand was the architect of the Hôpital des Enfants trouvés, and as for Milizia he was not an architect at all, but a most industrious if inaccurate writer who published his "Lives" of the more celebrated architects at Rome in 1768.\* Mr. Fletcher's concluding chapter on the influence of Palladio and his school is a perfect farrago of uncritical statements. He repeats the foolish story that Inigo Jones designed the garden front of St. John's, Oxford, for which there is no authority either on its own showing or in documentary evidence, and that he designed the Palladian Bridge at Wilton, which is known to have been designed for Lord Pembroke by Morris a hundred years later. There is no evidence for the statement that Inigo Jones was in "a lucrative practice" before 1612. It is very doubtful whether he had designed any architectural work at all before that year. After an excursus on Lord Burlington, Mr. Fletcher assures us (p. 126) that "at the universities Wren carried out many works bearing the impress of his Palladian training;" and, as an instance, couples together the Sheldonian theatre at Oxford, and the library of Trinity, Cambridge, two quite dissimilar buildings, both in date and treatment. It is well known that Wren never travelled in Italy, and that the only foreign influence which seriously affected his work was that of the architects of Louis Quatorze, and they took Vignola for their model in preference to Palladio. The mistake is a serious one, for it shows a total misconception of the character of Wren's work and of that of the architects who succeeded him. Early in the eighteenth century a dead set was made against Wren by the younger generation, and the whole point of their disparagement of Wren was that in fact he was a free lance who disregarded the niceties of Palladian architecture. Lord Burlington was an amateur and a prig, but the architects ought to have known better than to join in a conspiracy of silence against one of the greatest architects the world has ever seen. Mr. Fletcher, however, bravely jumbles together Hawksmoor, Vanbrugh, Lord Burlington, Robert Adam, and Sir William Chambers; indeed one wonders why he should have stopped short at this point and not swept into his collection Decimus Burton, Sir Charles Barry, Greek Thompson and Professor Cockerell.

\* Milizia's "Lives" appears in Mr. Fletcher's Bibliographical List, but I see no mention in it of the late Mr. William Anderson's "General View of the Renaissance in Italy." Mr. Anderson was one of the very few recent writers on architecture who approached his subject from the standpoint of an architect, and his untimely death is a real loss to students.

If Mr. Fletcher addresses himself again to the study of Palladio, his readers would be grateful for an extension of his area of research, and he may perhaps recall a certain caustic remark in Leoni's preface: "'Tis pity that the authors who have made mention of him are silent in the particulars of his life. They have taken great pains in giving us a long list of the fine buildings where-with he adorned his country, but to little purpose, since we have them drawn and explained by himself in the second and third books of his architecture." Had Mr. Fletcher even consulted Vasari, he might have placed Palladio in some sort of relation to his contemporaries. He would have told us that he designed a theatre in wood and open to the sky, in the manner of the Colosseum, for the "Signori della Compagnia della Calza" at Venice, and that he employed Federigo Zuccherò to paint the scenery for his theatre in twelve large pictures, representing incidents in the life of Hyrcanus king of Jerusalem, the hero of the tragedy to be performed in this theatre. Mr. Fletcher might also have gleaned the more important fact that Palladio was a member of the Academy of Florence—a body which included in its ranks Titian, Paul Veronese, Tintoretto, Bronzino, and many others, including the excellent Vasari himself. In the Bologna edition of Vasari (1647, the edition on which Temanza founded his wild theory about Giovanni "Fontana") two pages and a half are devoted to an extravagant panegyric of Palladio and a complete list of his works. The writer states that Palladio had made of Vicenza the most honourable and beautiful of cities, and that in regard to his design in general "sarebbe stata lunghissima storia voler raccontare molto particolari di belle e strane inventioni e capricci." Caprice in connection with Palladio is hardly what one would expect, and the whole passage bears evident marks of being a later interpolation. It seems to me an *ex post facto* and worthless testimonial, but Mr. Fletcher may be glad of a passage to support his enthusiasm for "our master." What the student wants to know is Palladio's place among architects, how he came to occupy the position in history that he does, what were the sources from which he drew his inspiration, and the genesis of his individual methods of thought and design. Architects do not spring into existence fully armed, as Pallas Athene sprang from the brow of Zeus. One wants to know and understand their antecedents, the labours of their predecessors which became their heritage, the intellectual atmosphere of the time which made them possible at all; and this is, in fact, the function of historical criticism. Palladio, for instance, could hardly have conceived of his books on architecture and his antiquities of



FROM THE LARGE EDITION OF BARBARO'S "VITRUVIUS."

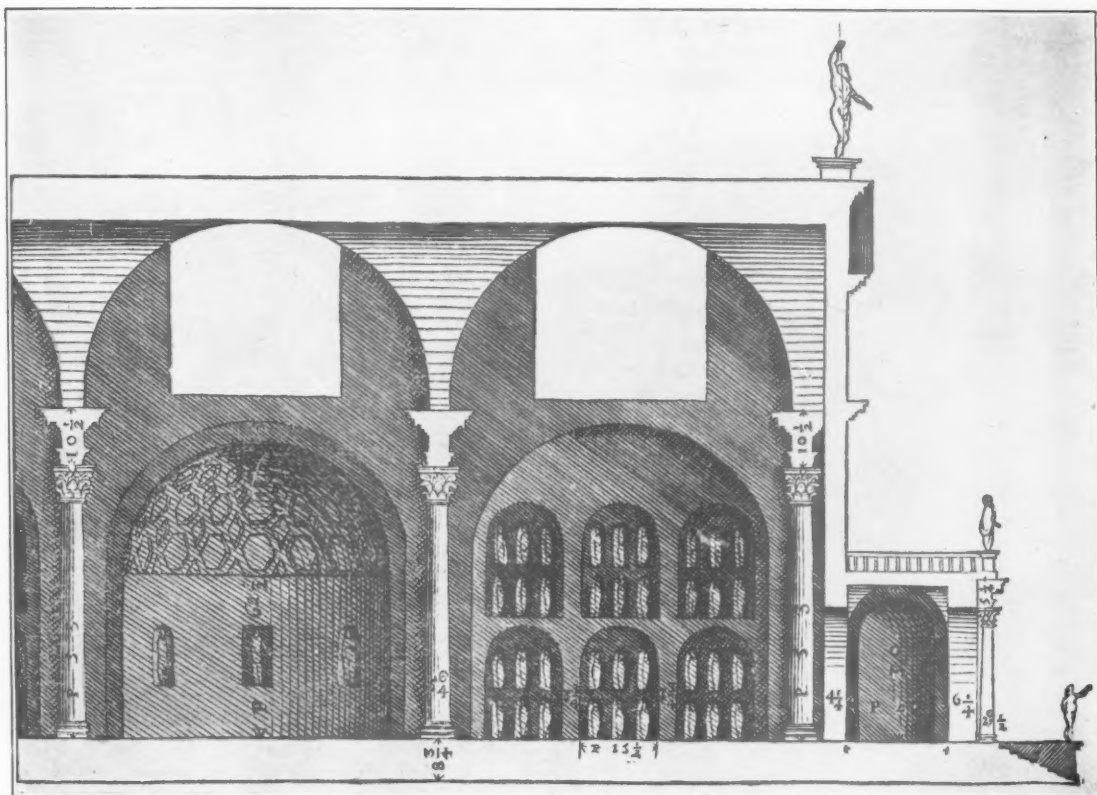


Rome if Alberti had not written his ten books, "*De Re Ædificatoria*," more than a hundred years before, and if that extraordinary scholar and architect, Fra Giocondo, had not led the way with his "*Corpus Inscriptionum*," and if Daniele Barbaro had not produced his immensely learned commentaries on Vitruvius in his own lifetime; and if, in short, all the great architects of the hundred years before him had not given the profoundest study possible at the time to the remains of classical architecture then existing in Rome. Flavio Biondo had written his "*Roma Instaurata*" as early as 1430-40, and his MS. was printed at Rome in 1480. Poggio's MS., "*De Fortunæ Varietate*," written about the same time as Biondo's work, was printed at Basle in 1538. Moreover, the works of Albertini, Pomponius Leto, Fulvio, Calvus, Lafreri, Marliani, Fauno, Labacco, and Ligorio, were all earlier than Palladio's book; and besides these there is Serlio's work to be considered. Serlio published the first of his books on architecture in 1532, and completed the series in 1540. Now Serlio was in the field long before Palladio, for the first book which he published was actually the fourth in the complete set, and in this book he gave a full account of the five orders and their various ornaments, while in the book next published (third in the complete set) he treated "of all kinds of excellent antiquities of buildings, of Houses, Temples, Amphitheatres, Palaces, Thermes, Obelisks, Bridges, Arches triumphant, etc.," with the motto, "*Romæ quanta fuit ipsa ruina docet*." Among the buildings delineated are the Pantheon, the Temple of Bacchus, the Temple of Peace, the Temple of Piety, the Temple of Vesta, four unnamed Temples (one of Minerva Medica), various designs of St. Peter's, S. Pietro in Montorio, the theatre of Marcellus, the theatre at Pisa, a theatre near Viterbo, Trajan's Column, the Colosseum, the amphitheatres at Verona and Pisa, a palace on Monte Cavallo at Rome, the harbour of Ostia, the Thermæ of Titus and of Diocletian, one of the Pyramids, the "Bankers' building", S. Giorgio in Velabro, the Temple of Janus, the arches of Titus and Septimius Severus, an archway at Beneventum, the Arch of Constantine, arches at Ancona and Pola, at Castel Vecchio in Verona, and others; and Serlio concludes his third book with some account of works by Bramante, Peruzzi, and Raphael. When Palladio took up the study of Roman antiquities Serlio's work was the acknowledged authority on the subject; and not only did Serlio, in fact, anticipate Palladio in nearly every instance, but his survey covered a good deal more ground. Palladio's book was therefore by no means such an epoch-making affair as it has been generally represented to be, but he went one

better than Serlio in that he gratified the taste of the time by restorations of the buildings he represented. These restorations were quite hypothetical, and in many cases improbable, yet they were so apparently complete as to satisfy entirely an appetite for classical knowledge as uncritical as it was insatiable. One would willingly exchange the whole set of Palladio's restored antiquities for a dozen trustworthy measured drawings of the buildings as they were when he saw them. That in making this criticism one is not asking the impossible is proved by the fact that while Palladio was at work on his fancy drawings other men were actually endeavouring to give a faithful record of the buildings themselves. In 1575 Stefano du Perac published his "*vestigi dell' Antichità di Roma*," in which he says that his object was "*rappresentar fidelmente i residui della Romana grandezza*." In order to show the historical untrustworthiness of Palladio's drawings, I give his version of what they both call "the Temple of Peace" (the Basilica of Constantine), together with du Perac's view of the fragments actually remaining at the time; and both du Perac's and Palladio's views of the Pantheon. There can be no doubt, from other evidence, that du Perac drew what he actually saw, and his work has historical value to this day, whereas Palladio's version has retired to the limbo of those academical exercises in restoration which have been the plaything of architects from his time to our own. It appears from a comparison of the blocks in Serlio's "*Architectura*" and Marliani's "*Urbis Romæ Topographia*," that Palladio used the work of his predecessors freely and not always accurately. Marliani's book appeared in 1535; it was dedicated to Francis I., and is said to have gone through eleven editions in the sixteenth century. On page 46 of the fifth edition is given a plan of the Basilica of Constantine, with dimensions which differ from those given by Palladio. But Marliani's dimensions are right and Palladio's are wrong. Serlio's plan is identical with Marliani's. Judged by modern standards of research, Serlio's work in this direction is the more valuable of the two; and as for the erudition displayed by Palladio, almost any important building by Baldassare Peruzzi—such, for instance, as the Palazzo Massimi alle Colonne at Rome—shows profounder study and a more intimate grasp of the architecture of the past than the whole of Palladio's books and buildings put together.

Palladio's extraordinary reputation is indeed a remarkable illustration of the luck of history. It has transcended the fame of abler men. It appears and re-appears at regular intervals, and in England, at any rate, the work of this architect





"THE TEMPLE OF PEACE" (BASILICA OF CONSTANTINE), AS SHOWN BY PALLADIO. ED. 1570.



"THE TEMPLE OF PEACE," AS SHOWN BY DU PERAC.



(whom Mr. Fletcher, with somewhat nauseating iteration, describes as "our master") should be introduced to students with very great care and numerous limitations; for at recurring intervals Palladio has been a sort of old man of the sea to the art of architecture. There is assuredly a good deal of chance in reputations; an astute and able man in a poor time can acquire a reputation of more or less fictitious value, until somebody takes the trouble to look into the work that the man actually did. Palladio was certainly happy in his opportunity. His fame rests partly on his writings and partly on his architecture. In England, at any rate, and I think to a considerable extent in Italy, his writings were the principal factor in his success, for his four books on architecture appeared at the precise psychological moment. Somebody was wanted to codify the result of the last hundred years of work. The great effort of the Renaissance was over. That whirlwind of energy which had swept through every nook and cranny of the arts was nearly spent, the reaction was setting in, and of that reaction Palladio was the exact exponent. More neat and orderly in his methods than Serlio, more comprehensive than Vignola, with the touch of pedantry in his nature that suited the times and invested his writings with a fallacious air of scholarship, he was the very man to summarize and classify, and to save future generations of architects the labour of thinking for themselves. After the days of the intellectual giants came the schoolmaster to put everything in order. What to them had been facts and vital elements of expression were now to be docketed as thin abstractions. Architecture was to be put into a strait waistcoat in order to keep it respectable and adjust it to the standard of the virtuoso. The result is rather depressing. The neatness and precision of the pedant are poor stuff after the clanging blows of the heroes. Yet I suppose even heroes cannot go on banging each other for ever, and no doubt it is well that somebody should come and tidy up before the next set-to. This seems to me the explanation of Palladio's commanding reputation in Italy. More than any other man of his time, he hit the taste and temper of his audience. Under the guise of scholarship he was able to justify the most astonishing follies in architecture, and for the time his fame was paramount, but it had no staying power. The Italians were much too brilliant and versatile a people to acquiesce in their strait waistcoat. They very soon turned their back on their pedagogue, and indulged to their hearts' content in a wild orgie of exuberant and unlicensed architecture. The impudence of Borromini was the inevitable sequel to the dogmatism of Palladio, much as in England the Gothic

revival was the result of Kent and Campbell's pedantry.

Palladio's reputation in England in the eighteenth century, amounting almost to fetish worship, was, again, partly the result of accident. There is no doubt that by the beginning of the sixteenth century Palladio's treatise was generally recognised as the authority on architecture. The French, it is true, with the fine instinct which has always guided their architecture, preferred Vignola. But Palladio was so complete and systematic that to others he was inevitable, and when Inigo Jones came to Italy at the end of the sixteenth century, he fell headlong into the arms of this teacher, studied the antiquities of Rome by the very untrustworthy light of Palladio, and came back to England to put into practice the results of this narrow if devoted study. It is unnecessary to dwell on the commanding genius of the English architect. He swept aside the puerilities of Elizabethan design, and definitely set up Palladio as the model of architecture. What would have been gained if he could have come under the influence of Peruzzi instead of Palladio is now only a melancholy speculation. Fortunately, Wren did break away from Palladianism. His extraordinarily intelligent genius was much too active and alert for any such hide-bound stuff, and he became the great architect that he did because he was in fact a very great constructor. The weaker men who succeeded him had to fall back on rule and text-book, and Palladio recovered his ascendancy in England because his method exactly adapted itself to the taste of the English virtuoso of the eighteenth century.

The positive value of Palladio's treatise on architecture consists chiefly in its lucidity and orderly arrangement. The chapters are short, and on the whole to the point, though by no means original. Palladio acknowledges his obligations to Vitruvius as his master and guide, and indeed follows him closely, only omitting the fables and anecdotes with which Vitruvius adorned his pages. His illustrations (always excepting the drawings of ancient buildings) are workmanlike and very well drawn. His examples were selected with fine taste, and he gives a more complete explanation of the orders than any treatise hitherto published—an explanation, moreover, that was easily grasped by his readers; and I think that in this lay the secret of his success. Yet the book has some serious defects. There is a large parade of learning, but where it is not borrowed from other writers it is chiefly drawn from Palladio's inner consciousness; and then there is that uncomfortable habit of advertisement, for, out of the four books that Palladio wrote, two are in fact mainly occupied with the

illustration of his own inventions. His motives may, of course, have been disinterested. He may have honestly believed that no better illustrations of his theory were to be found than his own practice, and at least there is no trace of jealousy in Palladio. He is as enthusiastic about the merits of his contemporaries as he is about his own; but we regret his failure in historical sense. Palladio was, it appears, a self-made, and to some extent a self-educated, man. There is little evidence that he received his training from any architect, and he appears to have picked up his knowledge as he could. To a man of Palladio's temperament, the desire to parade his learning must have been irresistible, and he found his chance in the preciosity of the later Renaissance. It is in this, more particularly, that he seems to me to have shown his weakness. Alberti, for instance, the first serious modern writer on architecture, was induced to write his book, not only by his real interest in the art, but also by a certain intellectual restlessness that was not to be satisfied until it had got abreast of its subject and reduced it to ordered shape. His interest lay in the facts of building, but Alberti was a scholar and a gentleman, and not in the least concerned with the advertisement of his own capacity as an architect, whereas in this regard Palladio was a most conspicuous offender, and the first to set a disastrous precedent. Moreover, the real concern of all great architects has been with building, not with the dressing up of antiquity. It is true that there was no escaping the orders in the sixteenth century, yet other architects were able to avoid the obsession of that fixed idea that the orders summed up the whole meaning of architecture. Philibert Delorme, for example, the first edition of whose works appeared three years before Palladio's architecture, was able to devote himself at length to the intricate problems of setting out of masonry, and to matters of construction in his "*nouvelles inventions pour bien bastir*," a matter to which Palladio, with his stucco translation of stonework, appears to have given the very slightest consideration. I do not know if Palladio was ever a play-actor, but the theatricality of his design did not confine itself to his buildings. The same insincerity, the same inability or unwillingness to grasp the essential facts of architecture are visible in his books.

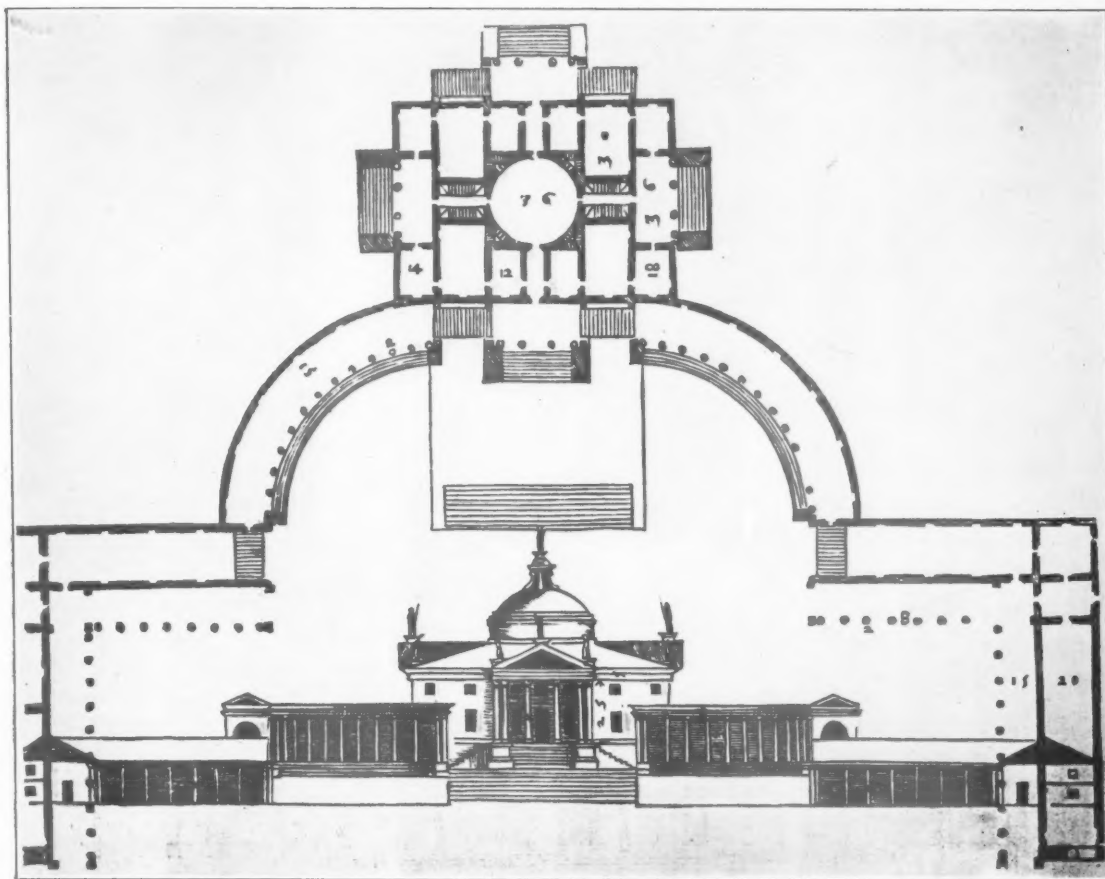
The "*Antiquities of Rome*" do not remove this impression. This little book (of which, by the way, and of Palladio's edition of Cæsar's Commentaries, Mr. Fletcher gives no account) was published at Rome in 1557. It is a small octavo of thirty-two pages, and is, in fact, a collection of archæological notes on Rome, taken from ancient and modern writers. Palladio says that he was

induced to write it by the decay of the great monuments of Rome, and also by his having come into possession of a certain small book, entitled, "*Le Cose Maravigliose di Roma*," "*tutto pieno di strane bugie*." This little book was no other than the famous twelfth century guide-book known as the "*Mirabilia urbis Romæ*." Palladio's own remarks are scarcely less strange than the lies with which he says this book is filled. He states that Rome was built in the year 5550 of the world's history, and offers an exact date for the birth of Romulus and Remus. There are no illustrations, though Palladio says he measured many of the buildings with his own hands; \* and the notes are brief descriptions dealing indiscriminately with gates, bridges, aqueducts, fountains, vestal virgins, Roman marriages, and the like. It is a surprising fact that this worthless little book went through at least eight editions, and was translated into Spanish in 1589. Palladio's edition of the Commentaries of Cæsar was published by Franceschi at Venice in 1575. A pathetic interest attaches to this book. Palladio states that he had always interested himself in military matters, and indeed there is a story that on one occasion he surprised some officers by putting a number of galley slaves through the drill of the Roman legionaries. It appears that he directed the attention of two of his sons, Horatio and Leonidas, to the subject, and they set about making a series of designs to illustrate Cæsar's campaigns. Their untimely death left the work unfinished, and some time afterwards Palladio published this edition as a monument of his sons' labours, asking his readers' pardon for any faults, on the ground that in so far as they were the faults of his sons, they were but young men, who had devoted themselves to an excellent study; and in so far as they were his own, they were those of a father too distracted by grief to collect the material necessary to complete the work. It does not appear whether Palladio translated the Commentaries himself, or used an existing translation. From the absence of any reference to translation on the title-page and in the preface, I am inclined to think the latter, and the chief interest of the book lies in the quaint imagination and curious research of the illustrations.

Palladio's position as an architect is much less easy to determine. That he possessed great knowledge of certain forms of architectural detail,

\* There seems no doubt that Palladio did measure some, at any rate, of these buildings, and left a good many of his notes in manuscript. Some of them came into the possession of Lord Burlington, who published his plans of the "*Thermæ of Rome*" in 1730; but a comparison of the various sixteenth century measured drawings of Rome shows that plagiarism was the regular rule; and as students of this period are aware, writers hardly ever acknowledged their obligations to each other.





HOUSE FOR THE TRISSINI AT MELEDO. FROM PALLADIO, ED. 1570.

and though not exactly a fine sense, yet a very great feeling for proportion, is certain. He was, moreover, a most ingenious planner, and, so far as resource and knowledge go, a skilful builder. No doubt if Palladio were among us now we should think him a very great man; but we live in an unfavourable time, and one has to consider that when Palladio practised the age of the giants was hardly over. Vignola, and Giacomo Sansovino, and Galeazzo Alessi, were his contemporaries, and it seems to me that any one of these men, in their different ways, was a more original architect than Palladio.\* But it is when one compares him with his immediate predecessors that the failure appears. With all his skill and knowledge, Palladio possessed little originality. He was a master of

the orders, and of temples, pro-style, peripteral, pseudodipteral, and all the rest, and he played with the devices of his learning, combining them and re-combining them with all the zest of a pedant. But when it was all done there was no charm about the work, or at least no more than the arid satisfaction to be derived from a meritorious student's exercise; and the reason is that there was little genuine architectural imagination behind it. The best of his town palaces, with all its ability, leaves one cold. Contrast, for instance, the Palazzo Thieni, at Vicenza, with Peruzzi's Palazzo Albergati, at Bologna. Palladio's work is fine in proportion and severe in treatment, yet it is not severe enough, and the mechanical façade makes no such appeal to the imagination as the massive fortress-like front of the Palazzo Albergati. Mr. Fletcher gives a photograph of the Arco di Trionfo at Vicenza, attributed to Palladio. This, again, is a characteristic piece of work, fine in proportion, admirable in detail, cold, scholarly, accomplished, but without a grain of imagination in it. Compare this with Sanmichele's superb Porta del Palio at Verona. Sanmichele used classical detail not less severe than Palladio's, and his treatment is even simpler. Yet, while Palladio's arch would

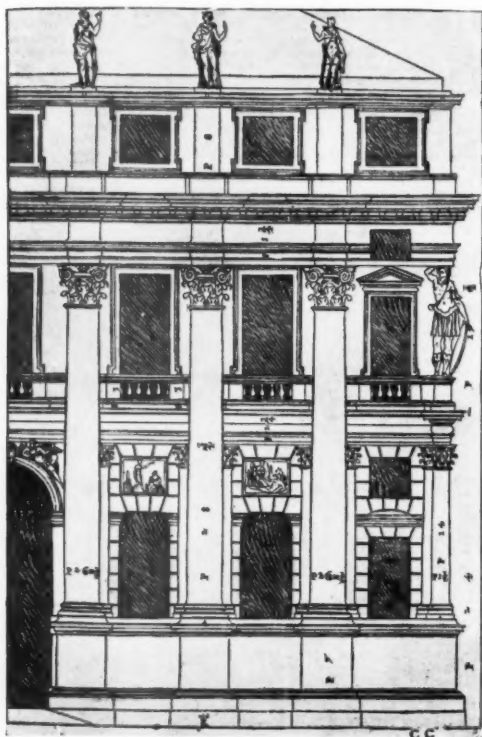
\* I recently came across a curious confirmation of the regard in which Palladio was held during his life. A year or two before 1570, Pellegrini was appointed architect to the Cathedral of Milan, and it appears that his methods and mistakes so exasperated a certain Martino Bassi of Milan, that the latter made a formal protest to the Deputies of the Fabric, and cited in support of his charges the written opinions of four eminent architects—Palladio, Vignola, Vasari, and Gio. Battista Bertani of Mantua. Bassi published his account of the whole affair at Milan in 1570, and proved that Pellegrini was guilty of making two parallel straight lines vanish to two different points on the horizon.

be within the reach of any well-trained architectural student, the Porta del Palio is, I suppose, about the finest gateway in existence, one of the world's masterpieces. Where Peruzzi and Sanmichele used their brains, Palladio used his notebook. His sense of proportion has always been held up to admiration as the greatest of his qualities. That sense seems to me to have been mainly technical. A sense of proportion is shown not merely in the exact adjustment of the proportion of the order to certain recognised canons, it is shown to the only purpose for which an architect need consider it, in what we generally call a sense of scale. Now considered in this aspect, Palladio's work shows some conspicuous failures. In the first place, he seems to have had little idea of the use that can be made of a blank wall. Where Peruzzi would have got quality from the plain surface, Palladio breaks it up again and again with some irrelevant order; and even his warmest admirers have to admit that he never knew how to handle the ends of his buildings. In the new fronts that he put to the Palazzo della Ragione at Vicenza, his only recognition of the angle is to double the columns, and draw in the subordinate order, though the front absolutely cries out for one solid piece of wall. At the Palazzo Barbarano he ran his engaged columns into each other, with the result that there is no line at all; and at the

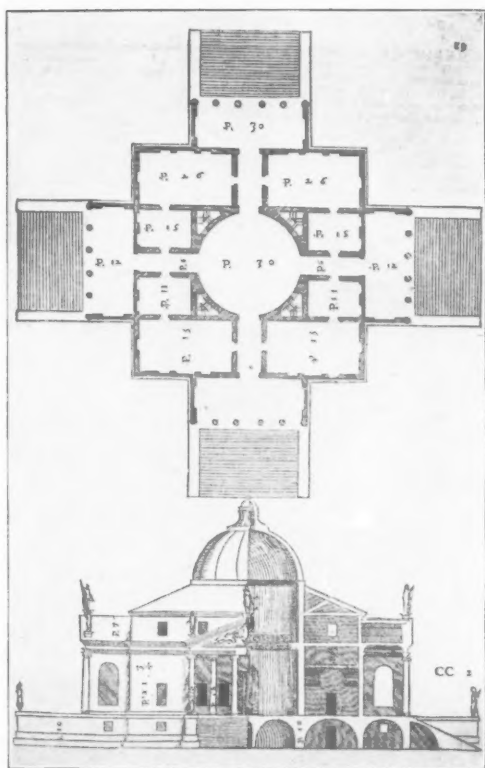
Palazzo Valmarana he appears to have given up the end as a bad job, for after putting a mighty great order to the five central bays of the front, he ends up with pilasters half the size, and a figure above them. A man with a sense of scale in the wider meaning of the term, with a grasp of the imaginative possibilities of the different parts of a building, would never have dropped into such bathos as this.

The last criticism I have to suggest on Palladio's architecture is that he shows little sense of material. Most of his palaces are of brick, covered with stucco, and though no doubt he would have preferred to build in stone or marble, he never seems to have realised the possibilities of brick itself, either in combination with stone or without it. By this means he was able to spread his money very thin. He gave his clients large pretentious palaces, and they appear to have been satisfied. Yet a keener artist would have got more out of his materials than this. Peruzzi did, and Inigo Jones, and more conspicuously Wren, who at Hampton Court showed once and for all what could be done with brick and stone properly handled. It seems to me that an artist of deeper conviction and greater power would not have been content to go on imitating stone with stucco, and producing what was in fact not very far removed from stage architecture. There is this to be said for Palladio, first, that it had been the practice of the Romans to use their splendid brickwork as the mere drudge of architecture, and in nearly every case to cover it up with some other material, so that Palladio may have considered it a point of honour to follow the habit of the Romans; and secondly, that his patrons may have asked him to make stone with bricks, and insisted on his building those vast pretentious ill-constructed palaces at an impossible price. A man of genius would have found his way out of the difficulty, but Palladio seems to me typical of the able second-rate architect, of the man who can draw well and design freely, but who fails as an artist both in imagination and temperament.

Yet his life and work deserve close study if only for the understanding of the architecture of the last three hundred years; and to enable the student to grasp the fact that there is such a thing as a standard in architectural design, and one that he does well to observe until he is able to walk by himself. I have ventured to suggest a few criticisms of the work of this famous architect, because it seems to me that in the erratic, I might say chaotic, state of modern architectural taste, there is danger of a too abrupt revulsion from anarchy to rigid dogmatism in design; and the restoration of Palladio as an object of idol-worship, talk about him as "our master" and the



DETAIL OF PALAZZO VALMARANA.  
FROM PALLADIO, ED. 1570.



VILLA ALMERIGO.  
PALLADIO, ED. 1570.

like, are all in the direction of setting back the hands of the clock, of perpetuating dulness. In the present state of uncertainty the study of history is extremely important, and it is essential that careful critical study should be applied to the architecture of the past, and that the facts should be presented in true historical perspective and proportion. It is with this intention that I have offered these criticisms on Palladio's work, but it is not to be overlooked that as architects go he was a learned man, and that within his narrow limits he was a past-master of technique, and an architect who, in such churches as those of S. Giorgio Maggiore and Il Redentore at Venice,

showed himself capable of fine and distinguished architecture. Although the really great quality of Roman buildings seems to have escaped him, although in his laborious search for details he caught no glimpse of that magnificent daring in construction which is the glory of Roman architecture, he yet had a real passion for antiquity, and definite convictions as to the path that architecture should follow. There is something attractive in the modesty which led him to believe it was not for him to revolutionise art, but to find in the past his guide for the future. He had not the slightest sympathy with the impudent audacity of ignorance, with what his biographer, Scamozzi, calls "la folle ambition de se singulariser, et de passer pour créateurs ou réformateurs de l'architecture." The stand he made against this tendency was the essential service that Palladio rendered to architecture. The position he occupies in the history of Italian art is not unlike that filled by Sir William Chambers in regard to English architecture of the eighteenth century. Both men were purists, even pedants, and their professional ability was not illuminated by any flash of genius. Yet both men made a conscious and deliberate stand against the merely fashionable license of their time, and endeavoured to recall the art of architecture to the graver practice of the past. It is a service that needs doing again. The remains of the classical tradition was the last effective influence in England, but that influence practically came to an end a hundred years ago, and the efforts of English architecture since that date have given us nothing in its place except any quantity of false sentiment. With rare exceptions, the architectural exploits of the nineteenth century were of the nature of guerilla fighting; they may or may not have been magnificent, according to taste, but they were certainly not war; and the work of steadying English architecture has yet to be done if it is ever to resume its rightful place in the great procession of history.

REGINALD BLOMFIELD.



S. GEORGIO MAGGIORE.

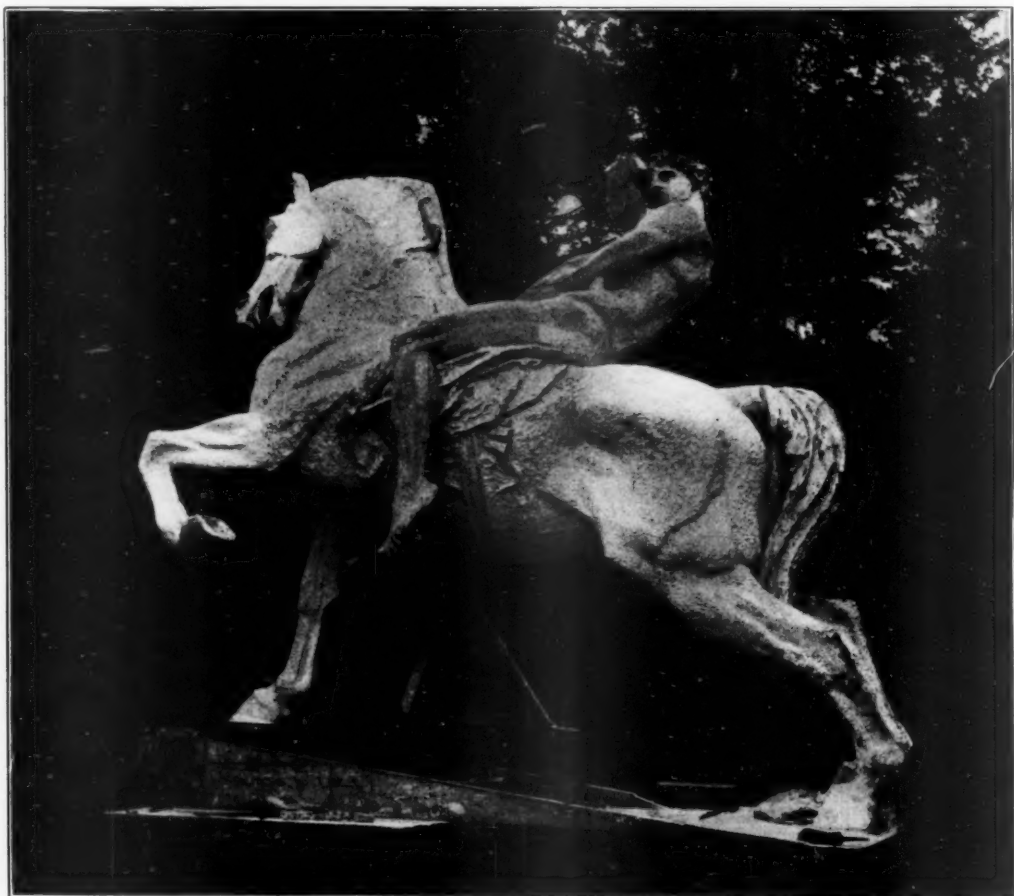
Photo: { E. Dockree.  
J. C. Ashlon.

## Mr. Watts's Colossal Equestrian Statue.

MR. WATTS's remarkable project is now so far advanced that it is being cast in bronze at the instance of Earl Grey, and will be set up on the Matoppos as a memorial to Cecil Rhodes. When the design is completely finished to his mind, Mr. Watts intends to present it to the Government, and I have suggested elsewhere that the right thing would be for the Government or some public body to find the bronze as a small mark of penitence for our neglect of a public servant, of esteem for a national benefactor, and as a beginning of better things in the treatment of artists when England is so fortunate as to breed them.

The design of a man and horse in sculpture is so difficult a thing that there is only one supremely successful example on the colossal scale in the world; for the *Colleoni*, constantly quoted as the greatest, does not, for all its expression of threatening energy, rank with the *Gattamelata* in plastic composition. Equestrian compositions, from the time of the Renaissance, divide roughly into two

lines: those of the horse *passant* and of the horse rearing. Donatello's sources were the Greek horses at Venice and the *Marcus Aurelius*. The type of the other line was the *Colossi* of Monte Cavallo, along with the equestrian figures of emperors on various Roman coins; for the Parthenon frieze has been familiar only for about a hundred years. Leonardo's projects, which never reached bronze-founding, are divided between these two types, the type of Donatello and the type of the rearing horse. Modern design shows a third variety, of which a familiar example is the *écorché* of a horse by M. Isidore Bonheur, as remarkable for its design as for its anatomical usefulness. M. Rodin's admirable model for the statue of General Lynch follows this closely in some respects, as Mr. Tweed reminds me, and Mr. Watts's *Hugh Lupus* at Eaton Hall is of the same family. The later design, here illustrated, is varied from that by bringing the hind legs into line. A curious action results, which appears intended to combine in one



"PHYSICAL ENERGY." BY G. F. WATTS, R.A.  
(By permission of the Artist.)

Photo: Fredk. Hollyer.



pose a spring on the part of the horse and a checking and transforming of that impulse by the rider. This characteristic hesitation among various things hinted at affects the design throughout, reappearing in the character of the surface modelling; but the whole work is of a different order from various pitiful groups that encumber our public places. This aim at a plastic expression of physical energy should find a site in London, which has at present only the fine Charles I. and the decent King George to its credit. At the same time the Duke of Wellington attributed to Boehm, with its ludicrous attendant figures, ought to be sent to Aldershot, and the jolly old scrag and London landmark that was banished to that camp should be brought back and replaced on the arch till we have something overwhelmingly better to show.

If the first of these projects is carried out, Mr. Watts will see at least one result of his life-long campaign for a grave public art in this country. He will not, however, have been granted what he asked for at first, a few public walls to exercise his painting upon. Twenty years after the shabby treatment he and other artists received at the hands of the Houses of Parliament Commission, and the refusal of the London and North Western Railway to find him paint and scaffolding for the decoration of Euston station, he returned to the charge on behalf of the younger generation. In 1863 he was not yet an academician, and therefore still cherished illusions about the aims and character of the Royal Academy. He developed before the Royal Commission on that body a scheme for the training of its students. His belief was that in this country

we have all that is needed in talent and in character to produce an art reflecting what is majestic in national history and aspirations, an art of gravity and dignity; and that nothing was lacking for this monumental revival but the walls to paint on, the paint, the wages of painters, and the direction of the young into this kind of art. He appealed to the Academy to make a beginning by getting permission for some of its students to work upon the walls of class rooms in the public schools during the long vacations. He thought a start might be made by reproducing the designs of Flaxman in flat colour, and that academicians like Maclise would be ready to furnish other designs, and perhaps to superintend or appoint superintendents. Such work would be provisional, and might even be effaced later on, and replaced by something else. And he thought that this scheme would not only be a valuable training and stimulus for the students, but would temper a little the curious ignorance and contempt of art in which the fine type of Philistine bred at our public schools for the most part grows up. Mr. Watts's proposals fell apparently on deaf ears, but perhaps now that the Prince of Wales has joined himself to the critics of the Academy Schools the Council of that body may ask themselves whether its professedly principal object is being carried out in any real sense, and whether a scheme like this is not worth considering. Architects will look in vain for the steady help of mural painters till some school, be it the Academy or another, provides wall space and materials, so that students can get the necessary initial training.

D. S. MACCOLL.

## The Arts and Crafts Exhibition.

### A Discussion.

#### I.—BY A MEMBER OF THE SOCIETY.

THERE is no Exhibition held in London which is so hard to criticise as the Arts and Crafts. The variety of objects requires a knowledge not only of design but, in most cases, of workmanship. Very few, if any, critics, however gifted, are equipped with these essentials.

Lord Byron's verses are still true, that "a man must serve his time to every trade save censure. Critics all are ready made." We find in many periodicals smart articles on this exhibition. The fault of most art critics is that they know too

little and write too much. It is easy to select a few specimens and put them in the pillory; but I believe it could be proved that there are better examples in this year's show of jewellery, silver work, furniture, glass, tiles, textiles, needlework, metal work, etc., than are to be found in any shop in London. Of course I refer to modern work entirely. If this is so, and I am convinced my assertion can be demonstrated, it seems hardly fair to select some articles which are not of the first rank and use them as pegs for a diatribe. The original object of the Society—that of exhibiting works that are not admissible in the

picture shows—has been successful: also that of bringing forward the executant from his obscurity. The whole aim has been to try and induce people to value an article because thought and labour have been expended on it. A piece of jewellery, or square of printed cloth, is interesting, and worth having, not on account of the material used, but from the amount of skill in design and technical knowledge or craft employed.

It has been urged more than once that the exhibits are childish; that may be so, but in any effort to bring back an art or craft from over elaboration, it is necessary to begin *de novo*. The senseless application of ornament is the usual resource of unskilful designers to hide their ignorance. It is much harder to produce an article depending on form and proportion for its beauty than one full of meaningless ornament and fussy detail. We see this more strikingly in architecture. Pure Classic is not employed now as it requires too much knowledge and thought to work it in. It is a favourite sneer to dub any demure and sober design as affectation. This, no doubt, would have been the critics' term for the introduction of the notes of the cuckoo and quail in Beethoven's Pastoral Symphony, or the bird melodies in Wagner's Siegfried Idyll. To some minds there is no music unless it is played on a big brass band with lots of drum and trombone to pick out the air.

Though one objects to the arrogance of the critic, that is no reason why some defects of the exhibition should not be admitted and deplored. A new departure was entered on this year, namely, the introduction of recesses in the North Gallery allotted to certain exhibitors and firms. This, though giving the latter a better opportunity of showing their productions, led to the inclusion of several articles that certainly would not have passed the Committee. In connection with this subject, one may mention that, two exhibits that have been particularly held up to ridicule were rejected by the Committee three years ago. These

recesses were practically *hors concours*. This ought to be remedied in future. Nothing should be exhibited that has not been approved by the Committee. This unfortunate body has no light task. We are constantly reminded of the labours of the Royal Academy Council, but theirs are confined to one class of exhibit. When you have to select and arrange some two dozen different classes of objects the labour is proportionately greater.

Few are in a position to compare accurately the work of this year's exhibition with the first two. Were it possible to place them side by side the improvement would strike one as immense. Certain names unfortunately would be absent, such as Morris and Burne-Jones, but the average level would be much higher. Many of the exhibits are remarkable for a restraint in design, that is a noticeable feature of this year's show. It seems strange that here in England there should be so small an appreciation of the work done by the Society when its influence has almost revolutionised the decorative work of the world. Let me conclude with the words of M. Folcka, the Swedish Representative on the jury of the International Exhibition at Turin.

"You all know where we have to look for the origin of this movement of which we see around us—at this exhibition—the actual results; a movement which began more than thirty years ago, and with which are inseparably joined the names of William Morris, of Edward Burne-Jones, and Walter Crane.

"For us jurors at this First International Exhibition it should be a duty to give our special homage to the art of England, and I take liberty to propose that we create a grand and unique Diploma of Special Honour as an act of homage and thankfulness to England."

Truly a prophet is not without honour save in his own country.

MERVYN MACARTNEY.

*A reply for the critics will appear in the May number.*

## Note.

WE are obliged to hold over the second part of Mr. Lethaby's account of Exeter Cathedral. This will appear in the May number of the ARCHITECTURAL REVIEW, and also the first instalment of a series of articles on architectural education, to which reference has already been made. We shall begin with an account of the German system, written by Mr. Bailey Saunders, who drew up a report on this subject for the London University Commission some years ago, and has brought his investigations up to date for the present purpose. The May number will also

contain the first part of a critical examination of the architectural discoveries at Knossos, by Mr. Phené Spiers. We may join here in urging the claims of the Cretan Exploration Fund, which have been put anew before the public by Mr. George Macmillan. Everyone who is stirred by curiosity to know yet more of those secrets of remote antiquity that lie a few spade-depths below the surface of the ground, and can afford to pay for that curiosity, should send Mr. Macmillan a cheque.

# English Mediæval Figure-Sculpture.

## CHAPTER V.—FIRST GOTHIC FIGURE-SCULPTURE (1175-1280).

### CARVING IN RELIEF.

PRE-GOTHIC figure-work had been almost solely in *relief*, whether in Anglian cross-work, in Saxon roods and panels, or in the Norman tympana. We shall in the following chapters show the Gothic sculptor as essentially a worker in the *round*, and this different sense of his art appears also in his reliefs. A new style appears in them. For the slabs and panels of the earlier sculpture had been detached from the church fabric, either entirely separate from it, or added to its structure as a picture might be. But in the feeling of the Gothic artist the sculpture had to be part of the building, and so the First Gothic reliefs were carved not on, but in the scheme of the construction. There may have been, also, detached reliefs, carved in stone, in the thirteenth century, of the same kind, as we have shown in the Saxon art (Figs. 14, 15, and 19, in Chaps. I. and II.), and in the Romanesque (Figs. 56 and 57 in Chap. II.). We give, for example, a Majesty from a church at Durham (Fig. 84), a stone-carving in low relief, which seems certainly a work of the thirteenth century. There is another at Sompting, in Sussex, very similar, but of earlier date, and coarser execution. The oblong shape



FIG. 84.—STONE RELIEF AT DURHAM.  
(From a photograph kindly taken for the purpose by  
Mr. Freeman, of Durham.)

of these slabs makes it likely that they were carved for screens or some detached position. But it was not till the fourteenth century that there began the great trade in alabaster reliefs, and the "Alabasters," as they were called, of Nottingham and York, sent re-tables, screens, and figure-panels to all parts of Western Europe, even to Iceland. In the century of First Gothic art, the furniture for the altar seems to have been ordered from the carpenter and goldsmith—images and tabernacle-work being of wood enriched with gilding and precious stones, or very commonly entirely in precious materials, gold, silver, and ivory.<sup>55</sup> This, at any rate, is the conclusion to which we are led by the records and accounts, which, while they abound in references to these goldsmiths' images, are deficient in hints of any important pieces of marble or stonework being used as church-furniture in English churches of the First Gothic period.

We are, too, justified in believing that the constructions necessary for shrines and screens were generally in the hands of the goldsmith, when we see how Henry III. made his marble shrine for the Confessor at Westminster in a design unknown to English mason-craft, with mosaic incrustations, upon which we are not surprised to see the signature "Petrus civis Romanus" engraved. This seems evidence that up to 1250 the native marbler had not attempted elaborate shrines.<sup>56</sup> In the latter part of the thirteenth century he asserted himself, as for example in the monuments of Archbishop Gray, at York, 1260, and of Bishop Bridport, at Salisbury, 1263. After which, as our later chapters will relate, stone and marble tombs were constantly carved with figure-reliefs. In such works the mason-imager appeared by the side of the goldsmith-imager, and was commonly employed upon marble and stone furniture, sedilia, Easter sepulchres, altar-screens, as well as on shrines and tombs, and covered all with figure-work.<sup>57</sup>

In the First Gothic art, however, the talent of the relief-carver had been used strictly for the larger architectural work. Mason and sculptor, as has been said, were one person, and accordingly his reliefs were worked in the scheme of his build-

<sup>55</sup> The Exchequer Rolls show that there were fifteen golden statues set with precious stones ready for the shrine of the Confessor in 1261. See also in the Liberate Rolls of 1242 payment for silver tabernacle to ivory image at Westminster.

<sup>56</sup> The accounts of the works done at Westminster in 1253 suggest an intention of copying the shrine of St. Alban for that of the Confessor. The mosaic erection is dated to c. 1268.

<sup>57</sup> A distinct entry as to the mason-imager is in the Close Roll of 1259, where John of Gloucester, the king's mason, is ordered to supply five images of free stone.

ing—that scheme which, in the thirteenth century, developed the wall as tiers of arcades. Between the extrados of the arcade-arches of one tier, and the level springing of the next, were interspaces (spandrels) which made convenient fields for sculpture, in a way that was, as our last chapter explained, agreeable to the building genius of the Gothic artist. Similarly when the arch compassed two subsidiary arches, as so frequently happened in the development of Gothic construction, a spandrel ready for decoration declared itself, which, in many cases, became filled with figure-sculpture. These interspaces, also, under the impetus of Gothic art, developed structural decorations—*i.e.* geometrical piercings outlined with moulded voussoirs—the trefoils and quatrefoils which were the beginnings of tracery. When, as often happened, such openings were blind, they afforded an excellent lodgment for figure-sculpture, and advantage of them was largely taken.

In these three positions, therefore, First Gothic figure-relief found its occasions, and the uses made of them fall broadly into divisions under the attendant conditions of the architecture. When developed above a wall arcade, the spandrels provided a running frieze for a continuous set of subjects level with the eye, as in Worcester quire. Similarly in the scheme of the thirteenth century bay, the triforium of the arcade gave a place for bolder figure-work, ranged in a connected theme, as along the Lincoln "Angel Choir," or in the transept ends at Westminster. So also such quatrefoils, trefoils, etc., as came in the heads of structural arcades, as, for example, in the Wells front, allowed figures and subjects to be set in their recesses. Finally, in the single spaces of great doorheads, we have sculpture-fields, in which the interest is concentrated, and where a different type of figure-relief appears, in this position rapidly developing into the statue. So, for example, we have the sculptured Majesty of Lincoln, and the figures of the Madonna so usually set in the chapter-doorways, as at Westminster. We will, accordingly, take the thirteenth-century reliefs in the above order, and deal first with those subject-reliefs which run in continuous series.

Arcade-structure had been largely practised in the Romanesque art, and its later ornament after Stephen's reign had been very profuse and varied. This ornament grew less exuberant in Gothic style, but the arcade did not immediately lose its Romanesque tradition—at least this is the case in the South and West of England. In the North, as already said, the Gothic evolution of building found its motive in the rejection of the rich sculpture of the later Romanesque, and the figure-ornament, which had been largely employed at



A. G.

FIG. 85.—BRISTOL. ELDER LADY CHAPEL. C. 1200.

Durham, Adel, and Bridlington, is entirely absent from the graceful arcadings of the First Gothic abbeys of Yorkshire and the North. It is different, however, southward and westward in England, where we can see in the First Gothic arcades an immediate derivation from the ornamentation of Rochester, Barfreston, and Malmesbury. At first we have the same symbolic representations, zodiacal beasts, warriors and dragons. The "Elder" Lady Chapel, as it is called, of Bristol Cathedral, the first building of which was c. 1200, gives a good example (Fig. 85) illustrating the direct descent of the Early English carving craft from the Romanesque of the Wiltshire and Gloucestershire tympana, as shown in our preceding chapters (see Figs. 26 and 48). At Bristol the figure-work is on scarcely a larger scale than on the 1186 arch-moulds of St. Mary's Chapel, Glastonbury, or on the capital of Wells porch (see Fig. 81, Chap. IV.). In the Wells triforium, as one of our illustrations of the Wells label-heads (see Fig. 66, Chap. IV.) incidentally showed, was spandrel-work of this kind, but of finer finish. In the Chapels at the eastern end of the Worcester Quire—that part of the new "front" which was probably the first built, c. 1224—the wall-arcades have a series of spandrels carved with fabulous beasts and fighting knights, elegant and distinct in design. We have here probably the latest instance on a big scale of these Romanesque motives which we have traced upwards from the rude beginnings of Scandinavian design. In the same work, but farther west, at Worcester the wall-arcades of the eastern transept show quite a different type, which we may speak of as the inauguration of Gothic sculpture. Though very many of the spandrel-carvings have been, unfortunately, touched up or entirely reworked in the restorations which afflicted Worcester Cathedral in 1857, still there remains enough to show the distinct style. On the south side is a



series of some twenty spandrels giving a detailed representation of the Doom. The whole Gothic drama of the subject is set out with all its stock characters—the angelic trumpeters, the bursting tombs, the mouth of hell (Fig. 86), the tortures of the damned, and the angel leading the saved to glory (Fig. 87). In the liveliness of the gestures and the emotions depicted there is an echo of the Vézelay sculpture, and we may trace the style to those traditions of Cluniac sculpture which have been suggested for the sculpture of the West Midlands (see Chap. III.), but the technique of the work is shallow, and the treatment dry and lean as compared with the Burgundy work. There has probably been much damage from the scraping process of restoration, but while the style is that of Gothic stone-carving, we recognise little advance on the goldsmith's art of fifty years earlier, as we saw



A. G.

FIG. 87.—WORCESTER. SOUTH-EAST TRANSEPT.

we shall find in the earliest reliefs on the west front of Wells (see on to Fig. 104).

Such was the Gothic sculpture of 1225: at Westminster we can see that of twenty years later. It occupies parallel positions to that at Worcester, in the spandrels of the wall-arcades in the eastern chapels and in the north and south transepts. The misfortune at Westminster has not been restoration but a wanton destruction to make room for later monuments, and a surface decay of the stone, which has obliterated all the edges and tool marks. We show the best preserved of what must once have been very beautiful sculpture. The attitudes and expressions of these little figures, and the skill and knowledge of their relief, are as perfect as can be, and the only archaism perceptible lies in the experimental placings and attitudes of the figures in order to fit



A. G.

FIG. 86.—WORCESTER. SOUTH-EAST TRANSEPT.

this, for example, in the Gloucester candlestick (Fig. 38, Chap. II.), or in the Lincoln reliefs (Figs. 41 to 46, Chap. III.). On the north side the spandrels represent scenes from Old and New Testament history, and not much of the ancient carving is left undamaged. The style here is different again, with a quietude which is much in contrast with the energy of the Doom spandrels. One might trace an artistic descent from the reliefs (see Fig. 58, Chap. III.) in Kelloe churchyard. There is yet another type of work in these Worcester spandrels. Some half-dozen on either side of the quire to the east of the transept are to be noted as apparently representing the history of the building of the cathedral. We are shown the "master-mason" and the "working-mason," and the Bishop, who presents the model of the church on the altar. This last is perhaps the most accomplished of all the Worcester works, and in its technique is but little inferior to what



FIG. 88. WESTMINSTER ABBEY. CHAPEL OF S. EDMUND.  
(From a photograph kindly lent by S. Gardner, Esq.)



A. G.

FIG. 89.—WESTMINSTER ABBEY. NORTH TRANSEPT. WEST SIDE.

them to the spandrel shapes. Foliage is called in to help the demi-angel with the crown (Fig. 88), but the *maladroitness* visible in our illustration (Fig. 89), where it is attempted to fill the field with figure-work only, is still more apparent in some of the neighbouring compositions.

At Salisbury we have reliefs to be dated from c. 1265 to 1275. Those on Bishop Bridport's tomb-canopy are the earlier, and though much defaced, are probably the work of the sculptors who afterwards carved in the Chapter-house. The wall-arcades there remain with their full series of subject-reliefs in what may be called good preservation. Restoration has been hard at work on them, but it has been of a different kind from the unintelligent, coarse substitutions of Worcester. Moreover, the sympathetic and learned skill of W. Burges, who was in charge, provided for his renewals the hand of a competent sculptor. Since, however, in this renewal old and new were both together painted, and subsequently, when the painting began to peel off, were again stripped to the stone, the distinctions between the actually genuine work and what was so cleverly imitated to match it are rendered obscure. Fortunately, we have from Burges a detailed description<sup>58</sup> of the sculptures as he saw them first and admired them, and with hints from this we can pick our way to the most genuine examples. It will be seen that though the Salisbury work lacks the intrinsic First Gothic charm which everything has at Westminster—perhaps because there we have merely to deal with decay, whereas restoration, however clever, inevitably destroys as much as it preserves—still we can recognise a skill in grouping and composition which is a distinct advance on anything we have at the "Abbey." The plastic expression and balance in Lot and his daughters turning their backs on the pillar of salt

(Fig. 90), or in Jacob's brethren setting forth to Egypt (Fig. 91), will establish this point; and in most of the compositions this merit has at any rate not been altered in the recarving, though heads and hands are almost entirely new throughout. We have, however, picked out our examples to show some of the few ancient heads remaining. And the cleverness of Burges' restoration will be seen by comparing the heads of Noah (Fig. 92) and Pharaoh (Fig. 93), which are genuine, with that of Lot (Fig. 90), which is the one head added in this piece, or with the heads put by Burges' sculptor to all except one of "Jacob's Brethren" (Fig. 91). The draperies throughout are genuine, and it can be seen that their treatment is different from both what it was at Westminster and what we shall presently illustrate at Wells. Indeed, it shows its later date by its distinct step outside the First Gothic manner.



A. G.

FIG. 90.—SALISBURY. CHAPTER HOUSE. "LOT AND HIS DAUGHTERS."

(Lot's head has been restored, and also partly the hands and arms of the other figures.)

<sup>58</sup> "The Iconography of the Chapter House."



FIG. 91.—SALISBURY. CHAPTER HOUSE.  
"JACOB'S BRETHREN."

(All the heads of the figures, except the third from the right and various hands, arms, etc., are restorations.)

A good deal of colour remained on these reliefs when their renovation was undertaken thirty years ago, and W. Burges, a born colourist, made a striking success of its renewal, as great a success as it is likely modern methods can achieve. Still, for all this, the question of the effect of the mediæval colouring on architecture and sculpture cannot logically be judged on the basis of such restorations, however clever, at the hands of our Revival architects Burges, Street, or Butterfield. They are the best we can do, but to take them as examples of what they imitate is an unfairness to ancient art, for, like any other art effect, that of colour can be effective only by its sincerity. A learned imitative restoration represents only the knowledge of the restorer. As such it may charm

the scholar who can recognise the culture and imagination it implies; but it creates no general expression of value for the criticism of the genuine art of the thirteenth century. It is therefore a shallow connoisseurship which, looking at mediæval architecture painted up to the nineteenth century standard of scholarship, exclaims, "how barbaric and crude this mediæval colouring must have been!"; or which argues that cathedrals were meant to appear solemn and shadowy in the drab of plain stone surfaces, and calls the painting of his sculpture a *faux pas* on the part of the mediæval artist. Like Greek sculpture mediæval figure-work was undoubtedly always painted, sometimes heavily, sometimes delicately.<sup>59</sup> That in the thirteenth century this painting would be simple and direct we can call in evidence the whole record of the thirteenth-century art. On backgrounds of blue or red the figures stood out in pale tints enforced with brown and gilding; the flesh colours were palely rendered, the lips and the eyeballs picked out darker, the draperies white, green, and black, powdered with gold and coloured patterns. How these colours were harmonized, what was the art—the expressive glory—of their combination, if we have no examples in sufficient preservation to show us directly, yet there is left us a fair means of estimating. If we turn to the contemporary manuscripts, to the Apocalypse at Trinity College, Cambridge, for example, or to that exhibited in the show cases of the British Museum Library, or, indeed, to any English thirteenth-century manuscripts, we find in their illuminations and miniatures not only the delicate drawing and plastic liveliness which we might expect from the contemporaries of the Westminster and Salisbury relief-carvers, but a quality of colour, whose analogue we may find in ancient eastern carpets, or, close on our own day, in the masterpieces of Japanese artists. Our attempted restorations of this colouring would naturally be failures, just as surely as our paintings,

for all their effort, do not show the lively colour sense of the great Venetian paintings; just as surely as our imitations of the Eastern arts are vulgar and unpleasing. And it shows some hardihood on the part of our artistry with its conscious weakness in architectural decoration to say "sour grapes" to the brightness and splendour of mediæval architectural sculpture.

Only here and there now can we see the actual vestiges of the ancient colouring, and where they



FIG. 92.—SALISBURY. CHAPTER HOUSE. "THE ARK."

<sup>59</sup> The Liberate Rolls of Henry III. abound in orders for the painting of images.

remain they are the ground colours which at the time of the painting were materially altered by glazings and diapers. Nothing really representative of the thirteenth century is left us. Painted in tempera, it must have faded and been continually re-touched. The old quire screen of Salisbury, now set in the north-east transept (and sadly flaunted by the grimacings of the modern church furnishings opposite), has some suggestion, perhaps, of the effect of coloured relief-carvings. The backgrounds of full colour can still be discerned, and the gilded angel-wings, the warm flesh-colours, and the cool grey draperies are indications of the delicious harmonies so often to be seen in the manuscripts. The whole must have had a lively smiling countenance, each spandrel with its minstrel angel and all gay with colour and gilding (Figs. 94, 95). The date of this work may be put at c. 1270, almost on the edge of the period which we have called that of First Gothic sculpture.

Passing to the larger relief-sculptures of the triforium, our great thirteenth-century example is that of the Lincoln "Angel Choir," and we take it next (though the similar reliefs at Westminster are rather earlier in date) because its motive is most directly that of the Salisbury quire screen, but carried out on a big scale at a height of some forty feet from the floor. The notion, as shown in the easternmost bays, has been to carve a choir of jocund angel minstrelsy looking down from the triforium spandrels. Lincoln, in the wall-arcades of St. Hugh's quire, had some angel reliefs on a small scale carved between the labels. In the "Angel Choir" the idea seems at first to have been as simple. But when the work had advanced so that by the taking down of St. Hugh's apse the new building could be joined up to the transept, a more serious artist, and one whose art was pregnant with a mediæval mysticism, appeared on the scene, and his influence put a deeper note into what was primarily a decorative composition.

The Lincoln angels come in aptly here, too, because the assertion has been made that they were clearly uncoloured, and that no traces of paint have been found on them. Our illustration



FIG. 93.—SALISBURY. CHAPTER HOUSE. "PHARAOH'S DREAM."

A.G.

(Fig. 99A) of the *central* angel with crowns disproves this. It will be seen that the camera discloses a diapered pattern on the wall face, and we can scarcely doubt that the usual thirteenth-century colour-treatment was given here as elsewhere, and that a dark background spangled with gold stars was painted for all the figures.

Our plan (p. 151) gives the subjects distinguished by letters, so that the reader may follow our analysis of their peculiarities and our ascriptions to various hands. In each bay it is to be noted that there is a *central* angel and two *flanking* figures. C. R. Cockerell, in his well-known treatise<sup>60</sup> written in 1851, gave very definite meanings to all of them, so that the angels are often called by his names. We have, however, no faith in his interpretations, and prefer to indicate each work by the paraphernalia and attitudes given by the sculptor. Looking at their art, then, as being the most interesting gauge of varying authorship, we at once perceive a marked difference between the eastern and the

<sup>60</sup> "Iconography of the West Front of Wells Cathedral."



FIG. 94.—SALISBURY. ANCIENT CHOIR SCREEN.  
(Now in North-East Transept.)

A.G.





FIG. 95.—SALISBURY. ANCIENT CHOIR SCREEN.  
(Now in North-East Transept.)

A.G.

western angels. A distinct division is marked in the middle bay, where the *central* angel on either side belongs clearly to the western series, which in style is much superior to the eastern set. We may conclude that as in similar cases, the work was begun with the east front of the new building, and with the erection of the first two or three bays which could be built outside the existing apse of the church. The date of this beginning is said to have been in 1256. So since these carvings have been worked and built before fixing into the work, the first set may belong to that year. There are in these four *central* full-fronted angels with spread wings, and ten *flanking* angels. The larger number of these—all the *flanking* figures except one, and two of the *central* angels—would seem to be from one hand, and they are marked A in plan. We give as an example of this style the harping angel from the north side (Fig. 96a). It will be seen how the figure is short and stout, with baggy folds of drapery broadly rendered, and it shows particularly well-developed feet. The heads in this style are large featured and with pleasant expressions, but the dust now settled on their noses gives them in the photographs an expression not intended by the sculptor; still generally it may be said that their quality is not of much distinction: they must rank with the decorative sculpture of the Salisbury angels. The other three figures—the two opposite *centrals* in the east bay, and one of the *flanking* angels, marked B in plan, are from a different hand. They are longer in their anatomy with narrow shoulders and wide hips, the heads queerly modelled with Jewish noses, the draperies being full and confused, while the wings are turned upwards at the tips instead of as in the A's.

Moreover, despite their somewhat grotesque appearance when viewed from the triforium directly opposite, below in the quire they show an emotional suggestion which is less conventional than in the A's, though the quality of the execution is perhaps on a no higher plane. All these eastern angels are pedestalled on baggy clouds, and their hair, which is coarsely rendered in blobby curls, is bound with fillets.

In the *central* angels of the mid-bays of the "choir" we come to an evident change of quality. Since, as we know, the work of building was protracted—the new shrine not being ready for the saint till 1280—we may suppose an interval of some years before the angels of the western bays were carved. They show a different motive and a superior class of execution. This is

not perhaps the case with the angel on the north side close upon the transept, but is certainly so with the other *flanking* angels on the same side (which we have marked C) as well as with the two *centrals*—that with the crowns (shown in Fig. 99a), with the angel of the scales (Fig. 98a), and those shown in Figs. 96c and d. They all have the same large heads and full features, which we saw in the A's, and mostly the same cloud bases, but the expressions are graver and finer, and the draperies more functional to the attitudes. They differ, however, from one another not a little in quality; the *flanking* angel that swings the censer is almost as fine as anything (Fig. 96d), and the angel of the scales (Fig. 98a) is no mean achievement.

Still there is a clear gap between the C's and the three great angels which we have marked D. It is the character, mystic and intense, breathed into these three reliefs (Figs. 98b and 99b), which has established the reputation of the Lincoln angels as some of the most remarkable of mediæval works in sculpture. The concentration and dignity of the intellectual expressions, and the sure touch shown in the technique of their sculpture, give the figures a distinction which it is difficult to match elsewhere. Their fault is that they are adapted to be seen rather from opposite than from below.

Besides the distinction of their quality, there are certain treatments of detail which sufficiently mark the D figures as coming from a different hand. The heads are smaller, with short necks, and delicate features, the draperies are clearly and simply cut, with strong functional lines. A peculiarity is to be seen in the fine female heads shaped triangularly by the wimple, which in each case appear in



A. G.

a. ANGEL WITH HARP. NO. 3 IN PLAN. "A" TYPE.



A. G.

b. MADONNA. NO. 30. "F" TYPE.



A. G.

c. ANGEL WITH SPEAR. NO. 13. "C" TYPE.



A. G.

d. ANGEL SWINGING CENSER. NO. 10. "C" TYPE.

FIG. 96.—LINCOLN CATHEDRAL. ANGEL CHOIR.

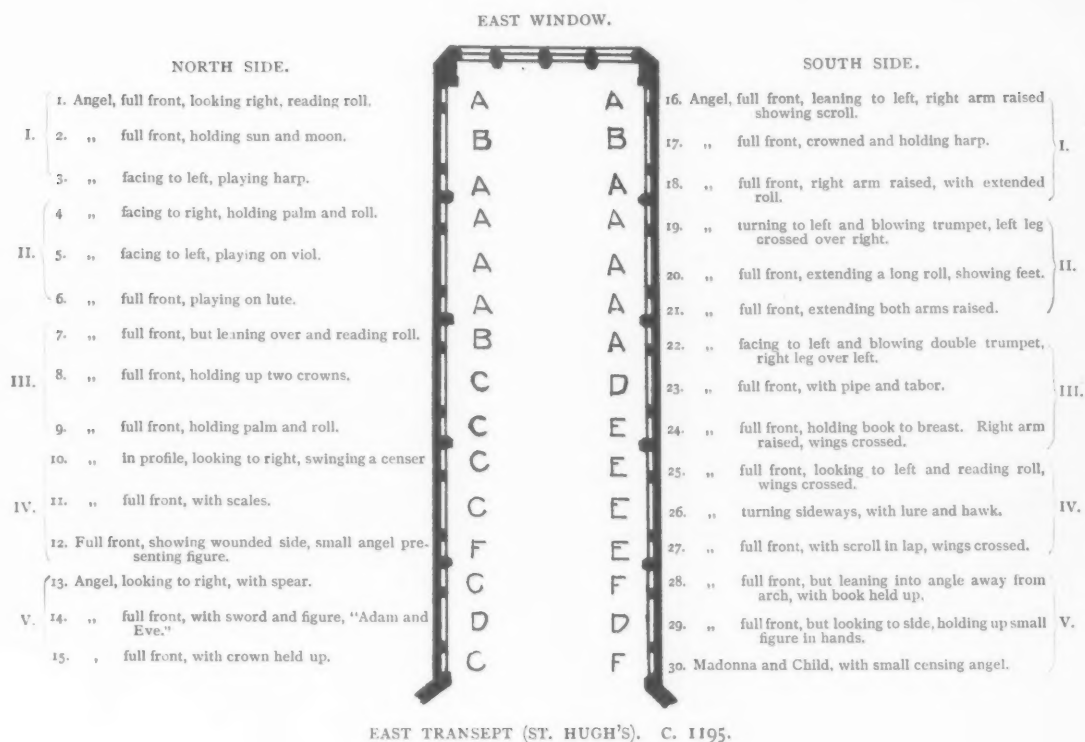


FIG. 97.—LINCOLN CATHEDRAL. PLAN OF ANGEL CHOIR.

(The Roman numerals indicate the bays from the east: the capitals the works which seem to have the same qualities of style.)

the bases. We do not show the angel with the pipe and tabor (No. 23 in plan) but with it the female head is attached to a dragon tail: and very similar human headed dragons take the place of supporting clouds in the figures which we have marked as E and F. Two of these—the *central* angel (No. 26 in plan) and the *flanking* Madonna (Fig. 96 b)—have merits which might rank them with the great D figures. But the sentiment of their sculpture is different: the heads, too, are larger and with long necks, the whole attitudes being less statuesque, and the draperies with a somewhat different handling. These E's and F's, though we distinguish them as showing different methods of treatment, as for example in the wings and also in the attitudes, may possibly be from the hands of one sculptor. We may regard him as working by the side of and influenced by the great creator of the D figures, but with an individuality of his own. As a sample of E, we give (Fig. 99 d) the *flanking* angel of the fourth bay from the east on the south side. This is a charming figure, lively and graceful, as is also the *central* angel with the hawk next to it; with the similar two *flanking* angels to the east they are clearly from one hand. But still more sprightly is the "Madonna" (Fig. 96 b), which we associate with the other *flanking* angel of the fifth bay (Fig. 99 c), and with the

spandrel on the opposite side, that which instead of an angel has a man showing his wounded side. These are all fine sculptures, but their style—the long necks of the figures, their arch expressions, the airy poising of their heads, as well as the arrangement, and picturesque detail of the fluttering wings—can hardly have come from the same hand which moulded the stern-faced, concentrated sculpture of the "Expulsion from Paradise" (Fig. 98 b).

On the whole, then, we conceive the sculptors of the sixteen spandrels of the western bays to have been *three* persons. The first of these, whose work we initial C on the plan, may have been the sculptor of the A's of the eastern bays, who, after the interval, continued his work with greater skill and under a new inspiration. That inspiration we can scarcely doubt to have been derived from the sculptor of the great angels, initialled D. But side by side with them both was another fine sculptor (or possibly there were two), whose art was not so stern and intellectual, but graceful and plastic; and his masterpiece must be allowed to be the "Madonna."

E. S. PRIOR.

A. GARDNER.

(To be continued.)



a. ANGEL WITH SCALES. NO. 11. "C" TYPE.

(From a Photograph kindly lent by S. Gardner, Esq.)



b. THE EXPULSION. NO. 14. "D" TYPE.

A. G.

FIG. 98.—LINCOLN CATHEDRAL. ANGEL CHOIR.





a. ANGEL WITH CROWNS. NO. 8. "C" TYPE. A.G.



b. ANGEL HOLDING SMALL FIGURE. NO. 29. "D" TYPE. A.G.



c. ANGEL WITH BOOK. NO. 28. "F" TYPE. A.G.



d. ANGEL WITH SCROLL IN LAP. NO. 27. "E" TYPE. A.G.

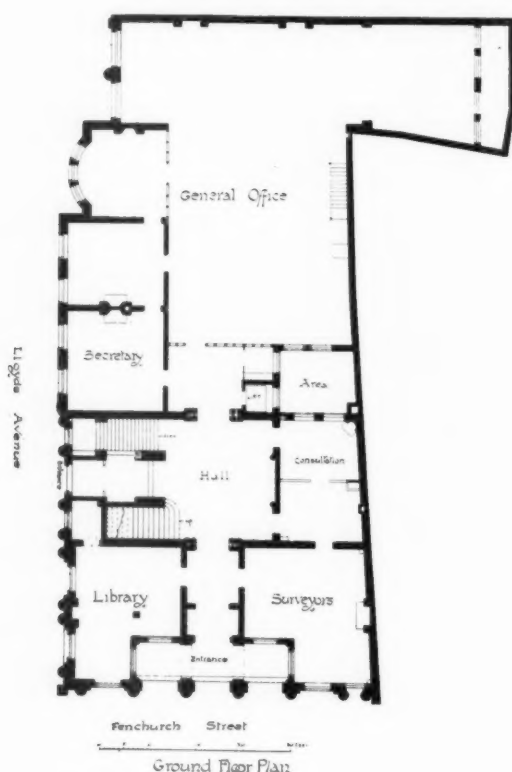
FIG. 99.—LINCOLN CATHEDRAL. ANGEL CHOIR.

## Current Architecture.

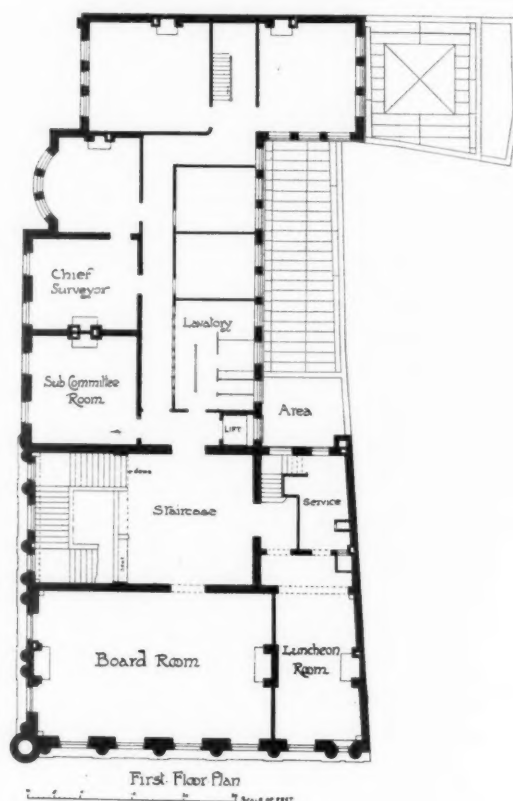
**LLOYD'S REGISTRY.**— This building is situated at the western corner of Fenchurch Street and Lloyd's Avenue, a new street recently formed through the site of some old East India warehouses, and has a frontage of 70 feet to the former and 150 feet to the latter thoroughfare. It was necessary to provide larger and more commodious office room for the increasing business; a large store or strong-room for the books and registers of the Society; a library and a luncheon room; also classification and committee rooms, a board-room, and a museum in which to store models of ships and machinery and other memorials of the Society's work. The general scheme has been a free treatment of Georgian classic. The roof has sufficient pitch to be visible from the street. Portland stone has been mainly used for the façades, with bands of Hoptonwood stone on the Fenchurch Street frontage. There is a large amount of carving on the façades, including a frieze running round the main building above the door and window heads, by Mr. George Frampton, R.A., who is also responsible for four bronze figures between the rusticated columns on the ground floor, which represent ancient and modern shipping. Professor Gerald Moira has executed the decoration of the vaulting over the

main staircase and upper hall, and is also decorating the ceiling of the board-room with painted panels emblematical of the sea. The upper and lower halls are, with the staircase, built of Devonshire marble, and the stairs are of Carrara marble. Round the walls of the upper hall is a frieze designed by Mr. F. Lynn Jenkins. The interior walls of the board-room have a scheme in Numidian, black Belgian and Irish green marbles, and the dado is of African mahogany with richly-carved panels. Messrs. Mowlem and Co. were the contractors. The whole of the fittings and furniture have been specially designed by the architect, Mr. T. E. Collcutt.

**ALTERATIONS AND ADDITIONS AT CORNBURY PARK, OXON, FOR VERNON WATNEY, ESQ.**— The whole of the new work was built of stone procured from the quarries on the estate. This stone was highly commended by Evelyn. The whole of the interior has been more or less remodelled. The oakwork has been carried out by Messrs. J. Garvie and Sons, of Aberdeen, and the builders were Messrs. Higlett and Hammond, of Guildford. Mr. John Aitchison was clerk of the works, and Mr. John Belcher, A.R.A., the architect.



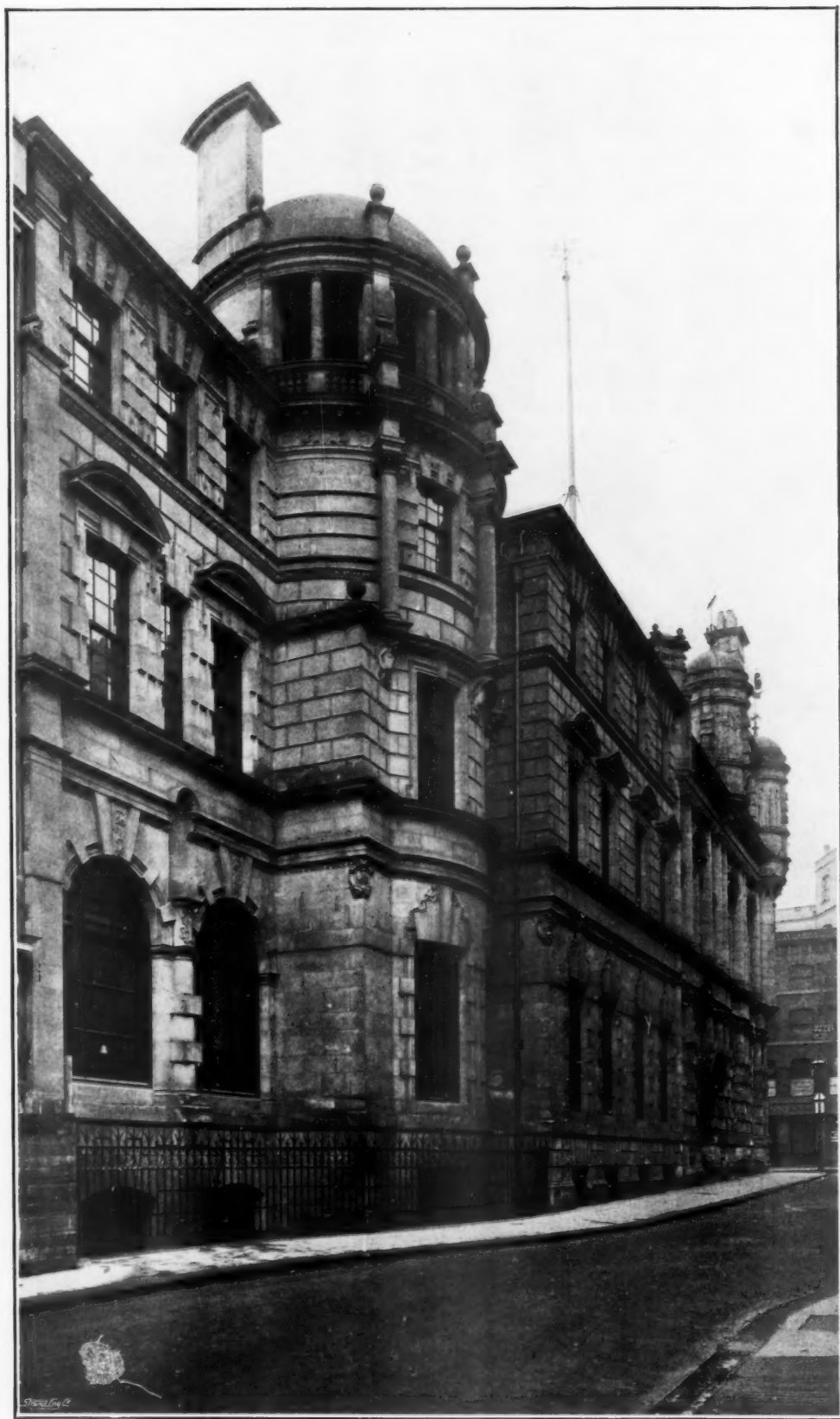
LLOYD'S REGISTRY. PLANS.  
T. E. COLLCUTT, ARCHITECT.





LLOYD'S REGISTRY. GENERAL VIEW.  
T. E. COLLCUTT, ARCHITECT.

*Photo: E. Dockree.*



LLOYD'S REGISTRY. VIEW IN LLOYD'S AVENUE.  
T. E. COLLCUTT, ARCHITECT.

*Photo: E. Dockree.*





*Photo : E. Dockree.*

LLOYD'S REGISTRY. THE UPPER HALL.  
T. E. COLLICUTT, ARCHITECT.



LLOYD'S REGISTRY. THE BOARD ROOM.  
T. E. COLLCUTT, ARCHITECT.

*Photo: S. B. Bolas and Co.*



Photo : S. B. Bolas and Co.

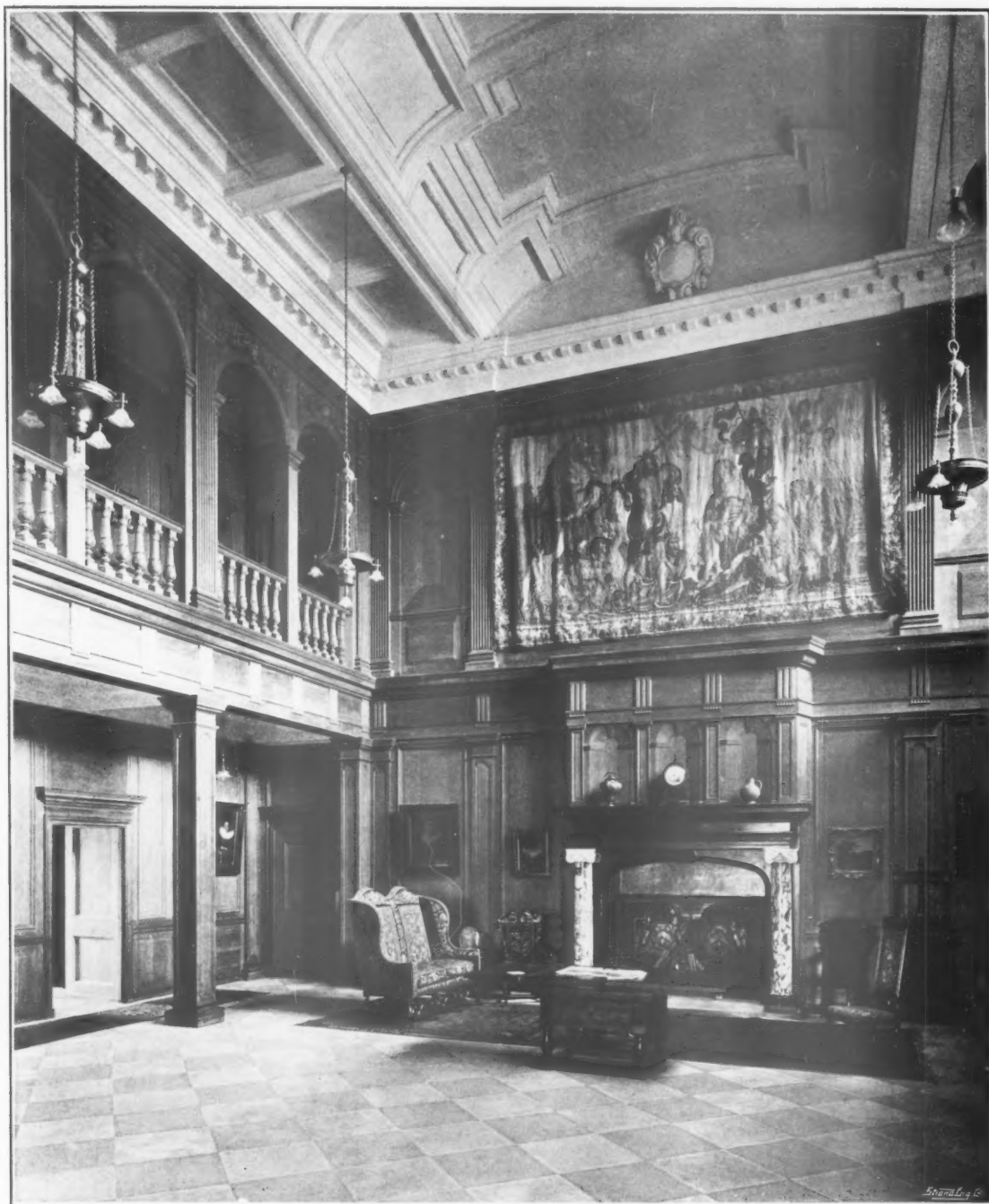
CORNBURY PARK, OXON. NEW PRINCIPAL ENTRANCE.  
JOHN BELCHER, A.R.A., ARCHITECT.



CORNBURY PARK, OXON. THE VESTIBULE AND  
CORRIDOR. JOHN BELCHER, A.R.A., ARCHITECT.

*Photo: S. B. Bolas and Co.*





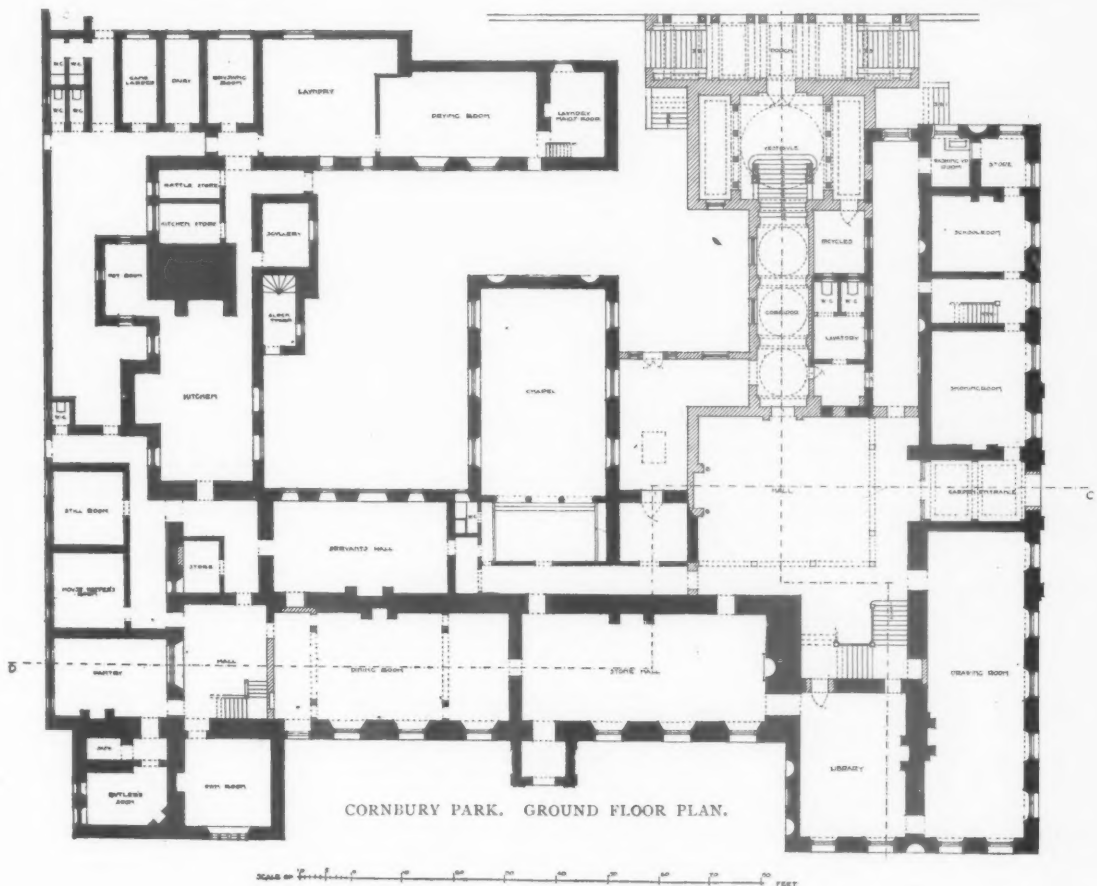
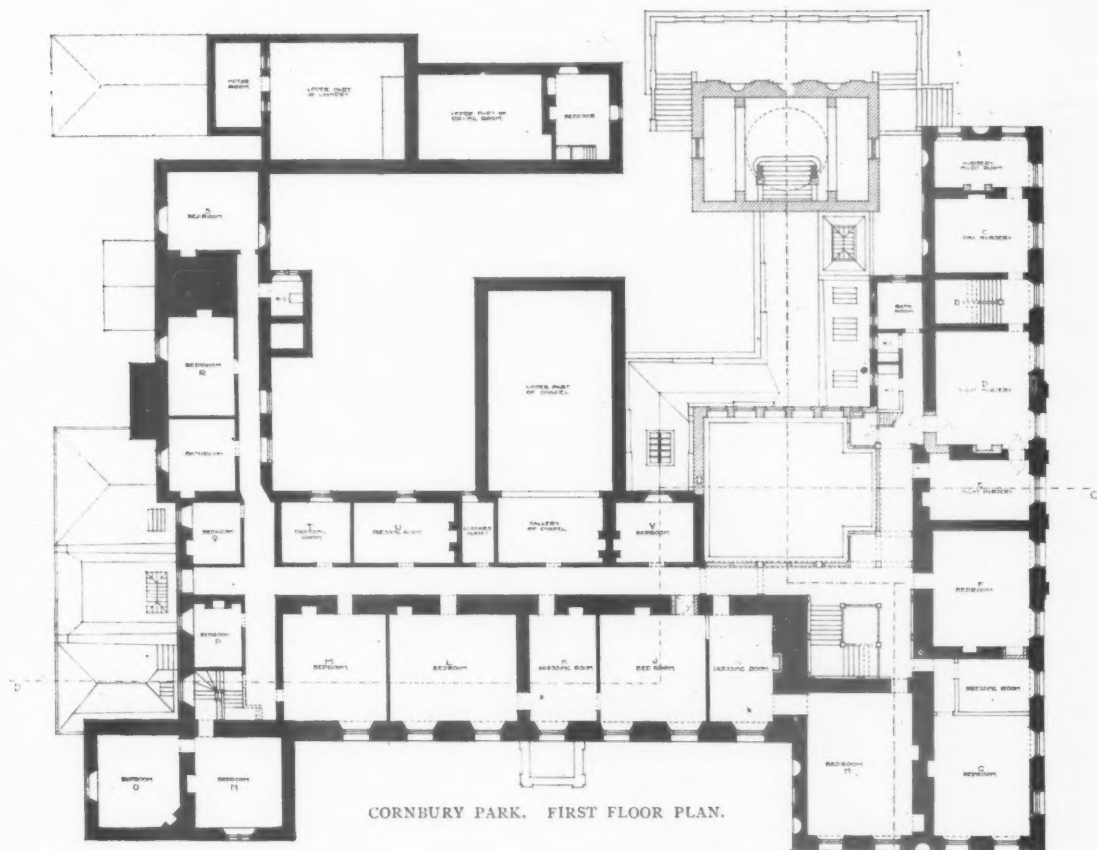
CORNBURY PARK, OXON. THE HALL.  
JOHN BELCHER, A.R.A., ARCHITECT.

*Photo: S. B. Bolas and Co.*



CORNBURY PARK, OXON. THE LIBRARY.  
JOHN BELCHER, A.R.A., ARCHITECT.

*Photo: S. B. Bolas and Co.*



## Books.

### ENGLISH WOODWORK.

"English Interior Woodwork of the XVI., XVII. and XVIII. Centuries." By H. Tanner, junr., A.R.I.B.A. Price 36s. nett. London. B. T. Batsford, 94, High Holborn. 1902.

THIS volume contains a series of carefully measured drawings of the best and most characteristic examples of panelling and other interior fittings. It ought to prove very instructive to the student, and most useful to the designer. Indeed, it is open to question whether Mr. Tanner's labours will not chiefly result in a saving of trouble to that large and ever-growing class who having no ideas of their own will appropriate all they can. Against this fear we may set a feeling of satisfaction that such designers will be led aright—since they so badly need leading. Mr. Tanner discriminates carefully between a number of styles and enumerates the few first attempts, now extant, of Italian workmen to introduce Classical forms. Of these, which generally take the shape of Italian ornament grafted upon late English Gothic, he mentions examples at Hampton Court, King's College Chapel at Cambridge, the Vine and Christ Church in Hampshire, and a few more. These specimens of Italian work were imitated in many country churches, wherever a school of native carvers, whether in wood or in freestone, existed. They were and are very obnoxious to "restorers," and in hundreds of cases have perished; to which cause I should be disposed to attribute their rarity rather than to any feeling on the part of workmen, that "the style was too severe for the English to handle," as Mr. Tanner supposes. He points out that the Classic style was chiefly recommended to our forefathers by the Dutch and German examples. Many German pattern books were to be had in the sixteenth century, but our artists improved on the florid style fashionable in the Low Countries and on the Rhine. He traces to these sources many such "vile vagaries" as "the pedestal-like pilasters surmounted by human bodies," and the multiplication of parts without knowledge "of the grammar and general composition of Classic and Renaissance work." The style then prevalent in England, the last phase, namely, of Gothic paid little or no attention to general proportions. "Such periods of doubt and uncertainty," says Mr. Tanner, "had to be passed through, for the maturity of a national style, such as that attained under the guidance of Inigo Jones, was not to be accomplished in one turn of the wheel." The most important point to be noted in this last sentence is the evidence it affords of the complete conversion of some at least of our modern architects, to see the absurdity of what was a stock principle with the critics and others who wrote during the prevalence of the so-called "Gothic Revival." Forty years ago and less it was common to hear St. Paul's described as "a heathen temple." One rather eminent author called the western towers of Westminster Abbey, Grecian. That, in the third year of

the twentieth century, the Palace of Whitehall or St. Stephen's, Walbrook, should be spoken of as in "a national style" would have seemed a thing incredible. Yet it is impossible to pass by this entirely reasonable expression of Mr. Tanner's without recording the full assent which it demands, and without remarking that all through the introductory essay there are similar postulates, often inferred though not repeated in words. We find in short that the peculiar form of Palladian architecture, which was brought to perfection by the great English architects, was wholly different in its results, when adapted to our insular requirements and materials from what prevailed in France, Germany, the Low Countries, and above all in Italy.

I have perhaps wandered from the tenour of Mr. Tanner's introduction, but his sentences are so full of suggestion that it is difficult not to dwell upon one or more of them. The principal subjects of his drawings are the chapel and hall screens of the Charterhouse, Hardwick Hall, some Elizabethan staircases and Broughton Castle, all of the sixteenth century; Haddon Hall, Knole, Bolsover, Guildford, and other country examples. Plate XXXIX. brings us to a series of specimens of Wren's buildings in London, all the woodwork left in St. Stephen's, Walbrook, after the recent destructive "restoration"—which, by the way, Mr. Tanner does not mention—being represented in measured drawings. Hampton Court occupies three plates and Chelsea Hospital two more. The last of the 50 plates contains a series of examples of seventeenth and eighteenth century staircases. Among these is one from a building which, till recently, was little known, the old royal palace at Kew. It was built in 1631, and is of red brick, with some curious plaster work on the ceilings. The staircase is here figured. Of all these pictures special attention may be directed to the vestry door of St. Lawrence, Jewry, of which, besides a beautiful elevation, we have sections and enlarged details of important features; and to the details, in three plates, of Thorpe Hall, which was built in 1656 by John Webb, who carried out the designs, and seems to have succeeded to the professional practice of his wife's cousin, Inigo Jones. Mr. Tanner indulges in no perspective views; his book is evidently intended for use by working designers, and no doubt will prove a mine of suggestions to many students. It proves once more, what too often we forget, that examples of good art are to be had without wandering beyond the limits of our native shores. Any attempt to introduce foreign forms, however fine in themselves, must be made in wilful forgetfulness of the numberless beautiful carvings which are scattered broadcast through our own country. It is safe to say, and I doubt not Mr. Tanner would bear me out in asserting, that for each specimen to be found in these admirable plates, at least ten more will occur to the mind of any one acquainted with even a limited number of the old houses and churches of England.

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